CHRISTIE'S

THE EXCEPTIONAL SALE

MASTERWORKS ACROSS CULTURES

LONDON | 30 JUNE 2026

THE EXCEPTIONAL SALE

MASTERWORKS ACROSS CULTURES

AUCTION

Tuesday 30 June 2026 at 4:30pm

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	26 June	9.00 am - 5.00 pm
Saturday	27 June	12.00 pm - 5.00 pm
Sunday	28 June	12.00 pm - 5.00 pm
Monday	29 June	9.00 am - 5.00 pm
Tuesday	30 June	9.00 am - 4.30 pm

AUCTIONEERS

Georgina Hilton and Thomas Williams

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **HOVINGHAM-24521**

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THE EXCEPTIONAL SALE

MASTERWORKS
ACROSS CULTURES

Inspired by the natural world and the dynamism and innovation of the human spirit, cultures throughout history have brought to life objects of beauty that transcend the boundaries and fashions of time.

The works of art offered in the Exceptional Sale present a panoply of human history and evince too the riches of the earth and mankind's capacity to shape them into artistic masterworks.

Each work of art bears not only the hand of its maker but the trace and intentions of those it encountered. The pursuit of learning, scientific excellence and aesthetic beauty finds expression in the treasures of a Kunstkammer, the precision of the cartographer and clockmaker, the meticulous craftsmanship of a 17th century master shipwright and the ink of the author.

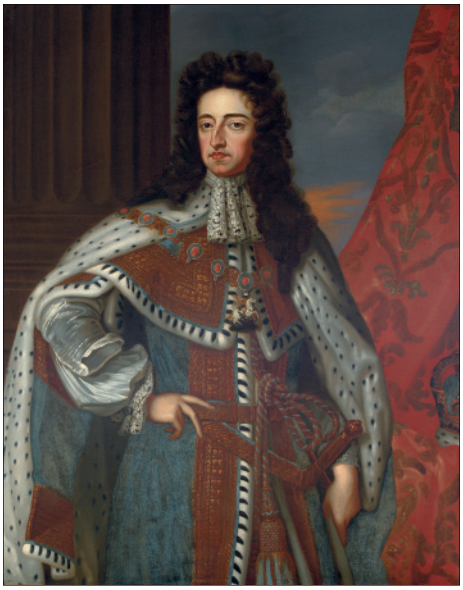
The aspirations of princes and the enduring legacy of the classical world dwells in the precious stones, marble and timber inlaid into outstanding pieces of furniture and objects which reflect too the exchange of materials and ideas across continents and epochs. Elsewhere, the deeds of eminent statesmen and the evolution of philosophy and political thought are evoked through the embossed leather of a despatch box and a striking likeness in terracotta of one of history's greatest minds.

The spiritual realm and three of the world's major faiths, Buddhism, Christianity and Hinduism, are evoked in the gracefully-cast bronze, finely-carved cypress and expertly-cut stones in objects of religious devotion, while the universality of human connection endures in the timeless embrace of figures from civilisations long past, bound together in stone and mortality.

The scope of the natural materials represented in this sale is expansive, with limestone hewn millennia past in the sands of Ancient Egypt, semi-precious stones from the hills and riverbeds of Europe, timber from the odoriferous forests of Asia, magnificent shells from the seas, the skull of the apex predator of the Ice Age, and precious metals from the earth itself.

For 260 years Christie's has brought works of art to the market that reflect human ingenuity and illuminate the stories of the world's cultures. The Exceptional sale enables collectors to admire and acquire these works of art, appreciate them in conversation and for their own distinctive qualities and to celebrate the richness of the human spirit.

A RARE TULIPIERE CELEBRATING WILLIAM III



Follower of Sir Godfrey Kneller, *Portrait of King William III (1650-1702)* © Christie's Image Archive

THE PETER VAN SLYKE COLLECTION

***1** LEARN MORE

A DUTCH DELFTWARE BLUE AND WHITE TULIPIERE WITH THE MONOGRAM AND BUST OF KING-STADHOLDER WILLIAM III

CIRCA 1695-1702, BLUE MONOGRAM MARKS FOR LAMBERTUS VAN EENHOORN AT DE METALEN POT ABOVE INDISTINCT 6 AND 4

The vase body formed as an oval flanked by eight spouts, four on each side, all painted with floral motifs, the center with an embossed heart-shaped shield with a WR (William Rex) mirror monogram below acanthus leaves and surmounted by a bust of William III dressed in classical military dress, all resting on two recumbent lions holding terrestrial globes in their front paws, military trophies below, a warrior with a sword to the center, the reverse decorated with a baroque dolphin fountain in a forested landscape, upon rectangular plinth adorned with Chinoiserie style lappets
13½ in. (34.3 cm.) high

£60,000-80,000

US$81,000-110,000
€70,000-93,000

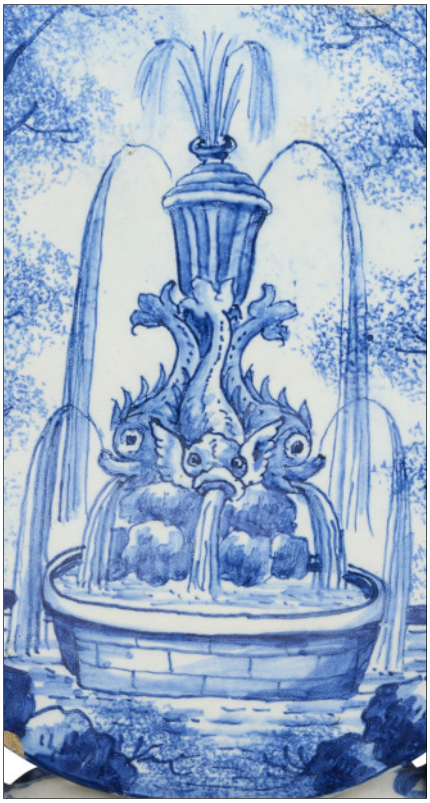
PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 30 May 2001, lot 455.

LITERATURE:

Marion S. van Aken-Fehmers, *et. al*, *Delfts Aardewerk Geschiedenis van een nationaal product, Vazen met tuiten 300 jaar pronkstukken (Dutch Delftware, History of a National Product, Vases with Spouts)*, Zwolle, 2007, p. 142, no. 2.14, fig. 1.

Including the present vase, only seven of this rare type of tulip vase are known to be extant. Six are recorded in literature, and include the two at Althorp House, thought to be given by the King-Stadholder to William to Robert Spencer, second Earl of Sunderland (1641-1702), forebear to the late Princess Diana, during his visit there in 1695. The other known pieces are the vase at the Rijksmuseum, Amsterdam, with a similar fountain ornament to the back; the vase at the Kunstgewerbemuseum, Cologne, with the monogram WR replaced by a cherub and a floral back; the vase at Het Loo, Apeldoorn, with floral back; and the vase with monogram WR, only known from photograph, with a helmet instead of a bust.



Detail of reverse

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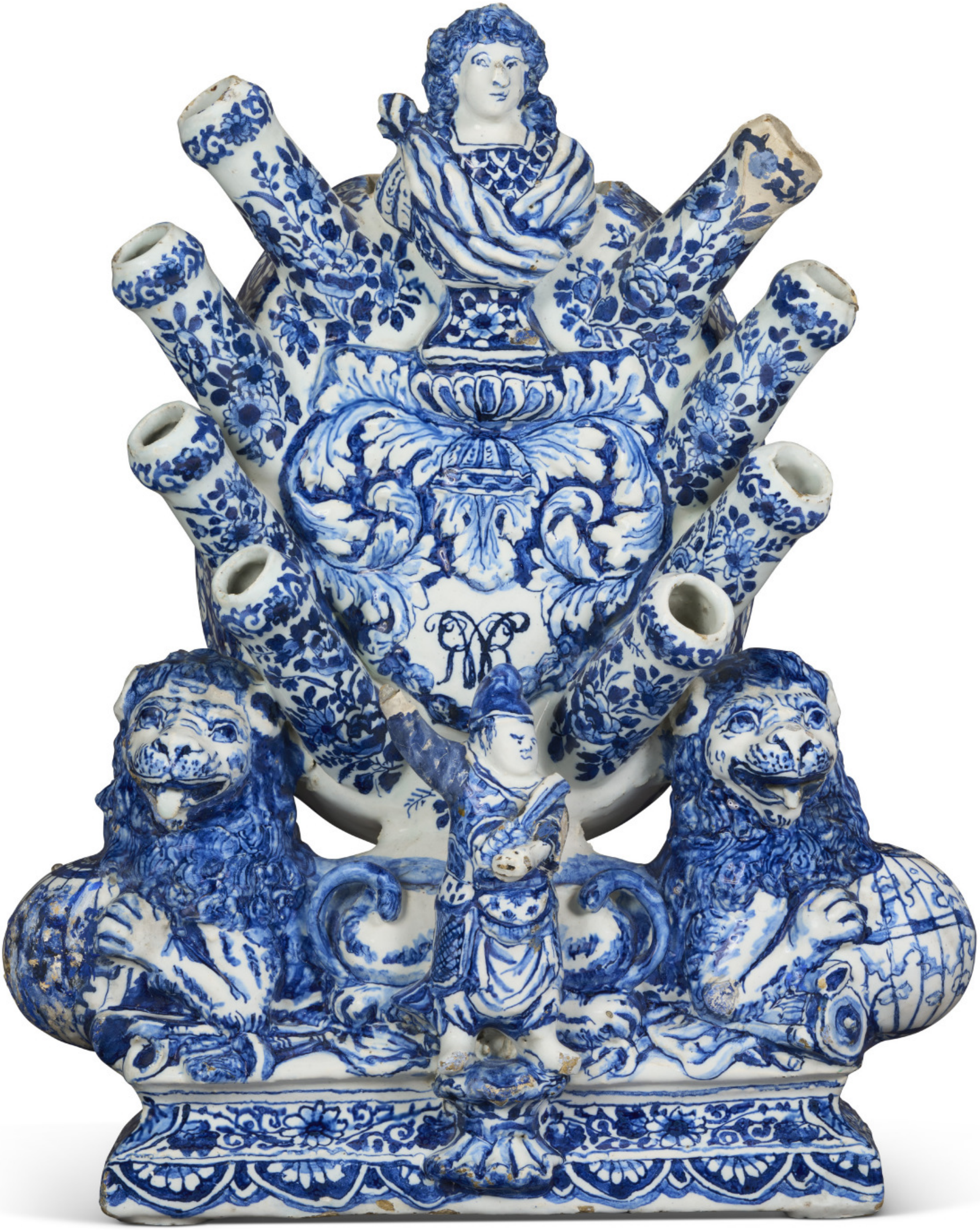
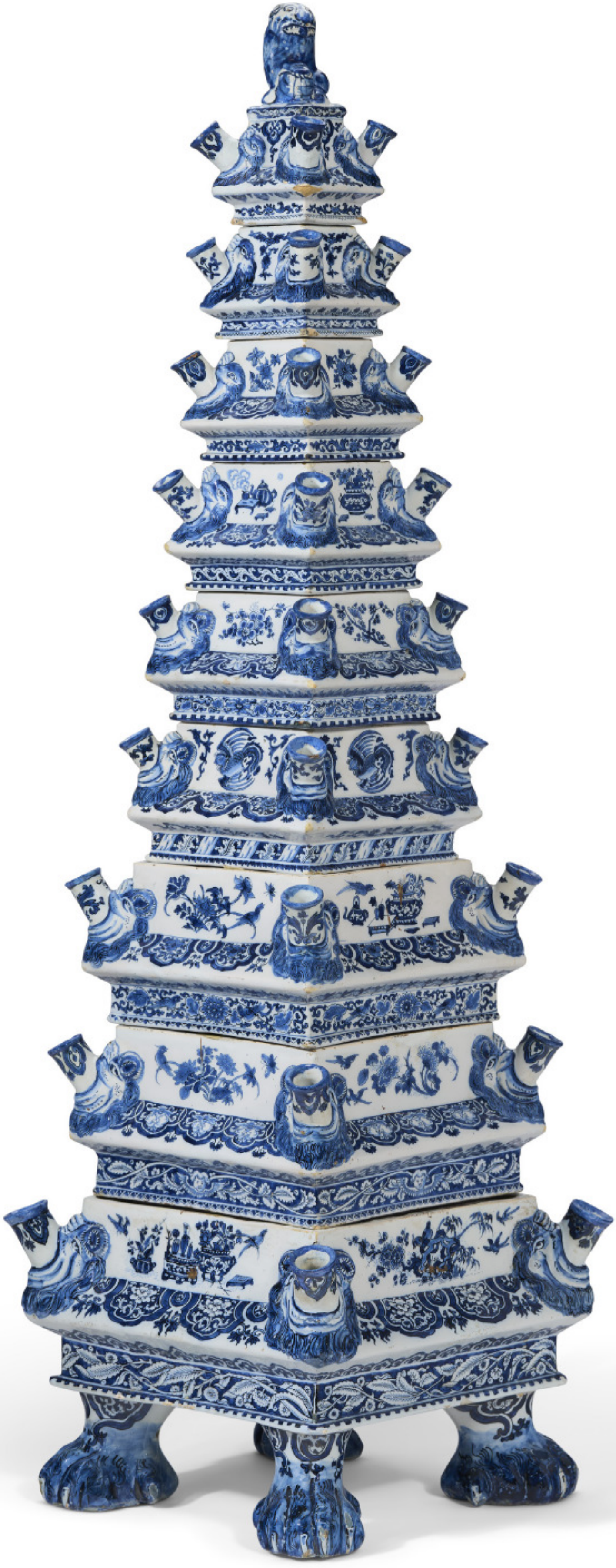




AN ICON OF DELFTWARE: A TOWERING NINE-TIER PYRAMID

THE PETER VAN SLYKE COLLECTION

***2** LEARN MORE

A LARGE DUTCH DELFT BLUE AND WHITE NINE-TIER FLOWER PYRAMID

LATE 17TH/18TH CENTURY, MARK FOR DE WITTE STAR WITH STAR ABOVE WB AND 7

Each of the nine sectioned tulipiere painted with Chinoiserie motifs including phoenixes, precious Antiques, birds among rockwork and prunus, lotus and peony flowers, each corner with a lion-mask holding a nozzle in its jaws, surmounted by a lion-finial and raised on four paw feet
39 in. (99 cm.) high

£100,000-150,000	US$140,000-200,000 €120,000-170,000

EXHIBITED:
By repute, Gemeentemuseum Den Haag.

The present spectacular flower-pyramid or 'tulipiere' represents the pinnacle of 17th Century fashion for Dutch Delft ceramics at the court of King William and Queen Mary in England. It also demonstrates the contemporary fascination with horticulture and flower specimens. These elaborate vases were the ultimate status symbol for royal and court figures, reflecting their owners' cultural, scientific and artistic knowledge and interests. Although made in Holland, the demand for this type of object was more popular in England, and the most elaborate multi-tiered flower receptacles of the present type were largely reserved for King William and Queen Mary and their court, driven by the Queen's taste and influence. Examples of this type of grand multi-tier flower-vase can still be seen today in the collections at Chatsworth, Hampton Court, Dyrham Park and Castle Howard.

STILL LIFE IN SILK AND WOOL

■*3 LEARN MORE

A SET OF FOUR FLEMISH PERGOLA TAPESTRIES

BRUSSELS, CIRCA 1600

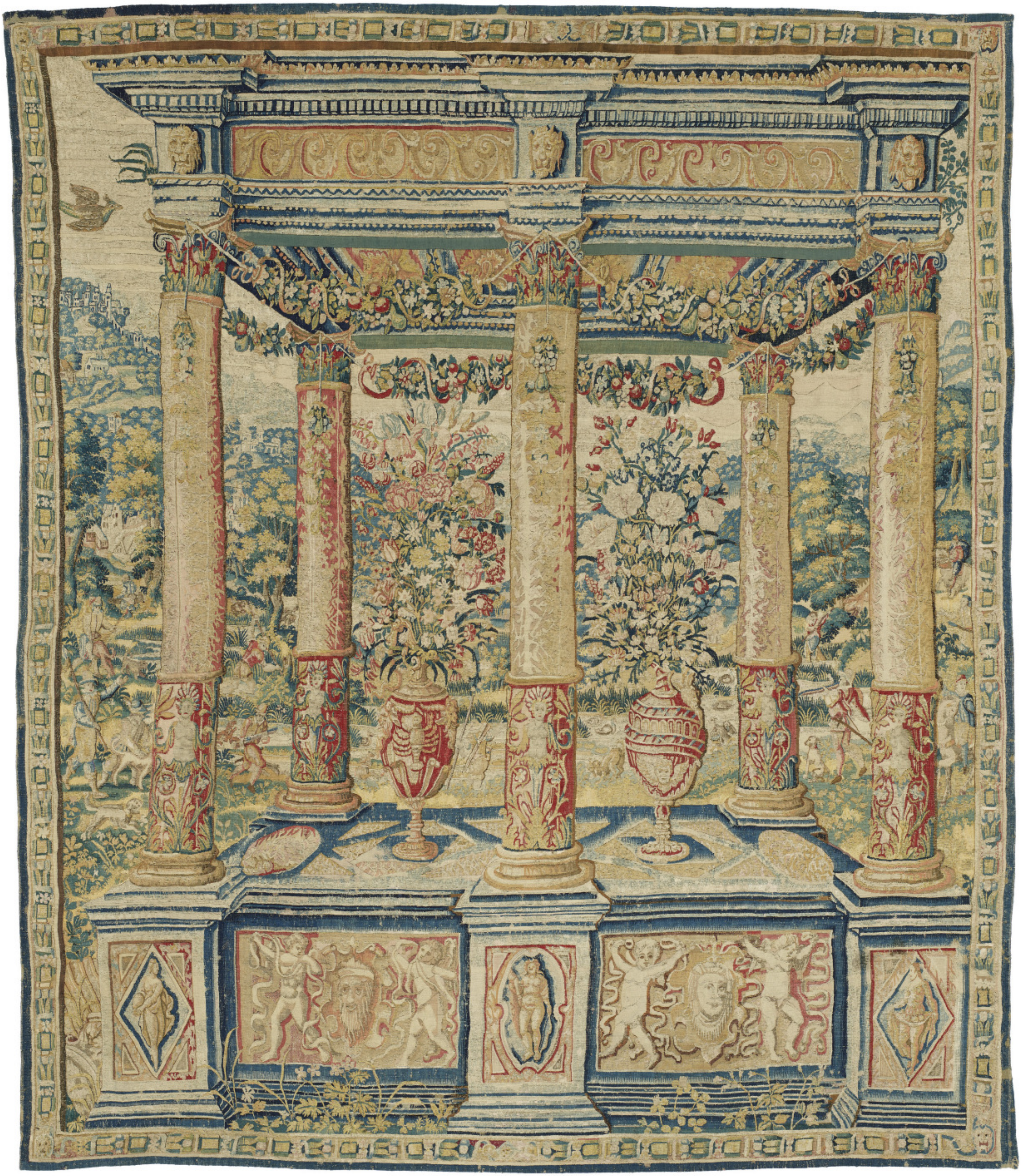
Woven in wools and silks, each depicting a classical pergola of Renaissance architectural design supported by columns hung with flowers, the largest tapestry with a pergola of three bays, another of two bays and two of one bay, each pergola centred by classical vases filled with abundant bouquets of flowers, the background of each showing rural landscapes with towns and hunting and pastoral scenes, within a border with repeating bunches of flowers with a mask to each angle, within a blue guardslip, three tapestries with unidentified and partially legible weaver's mark, three tapestries with Brussels town mark 'B.B'
The largest: 103 in. (262 cm.) high; 139 in. (353 cm.) wide
The medium: 102½ in. (260 cm.) high; 88 in. (223 cm.) wide
The remaining: approximately 104 in. (265 cm.) high; 68½ in. (174 cm.) wide

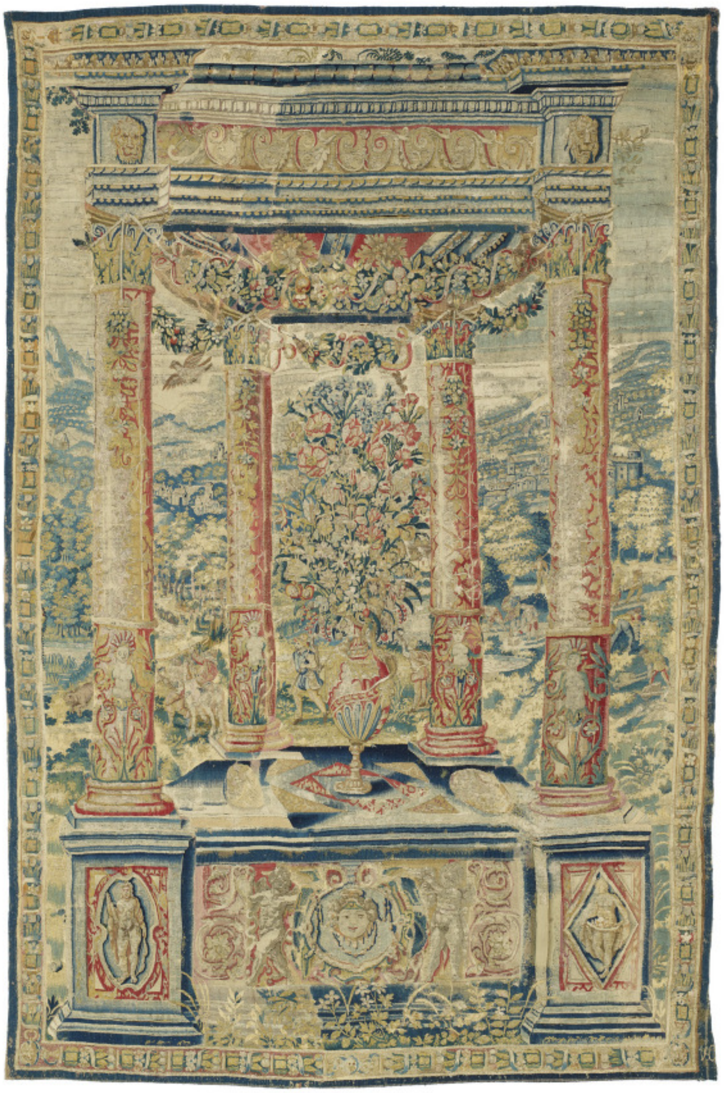
£150,000-250,000

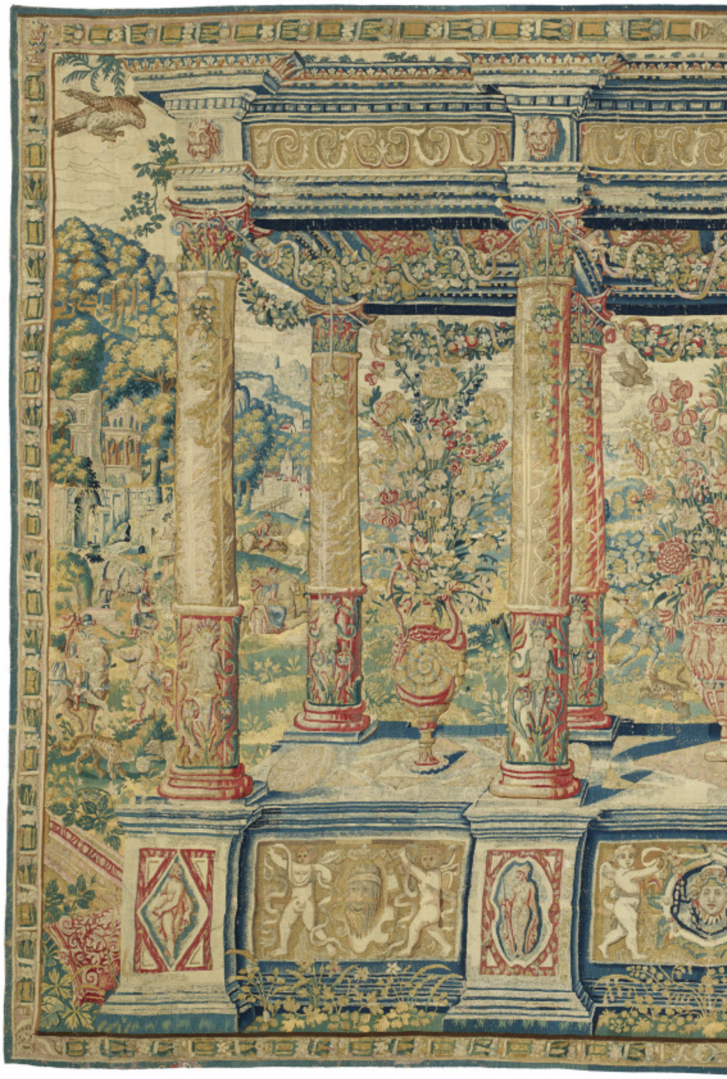
US$210,000-340,000
€180,000-290,000

PROVENANCE:

Collection Bernard Blondeel, Antwerp, 1996.
Acquired from Axel Vervoordt, Belgium;
Private Collection, Belgium since 2000.



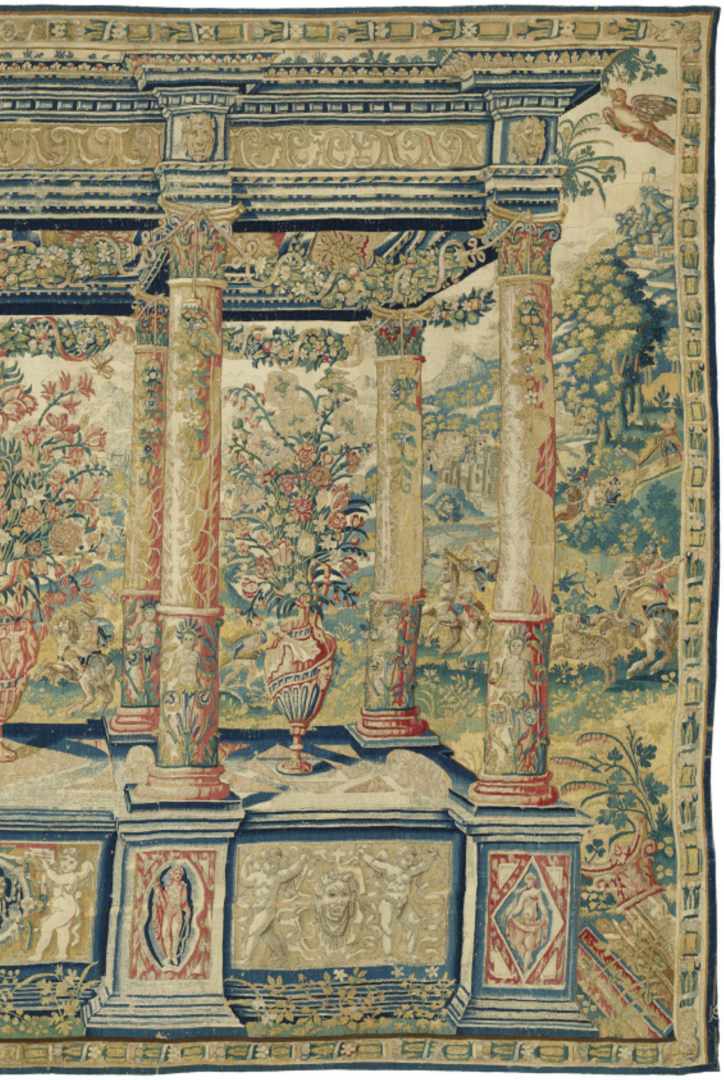


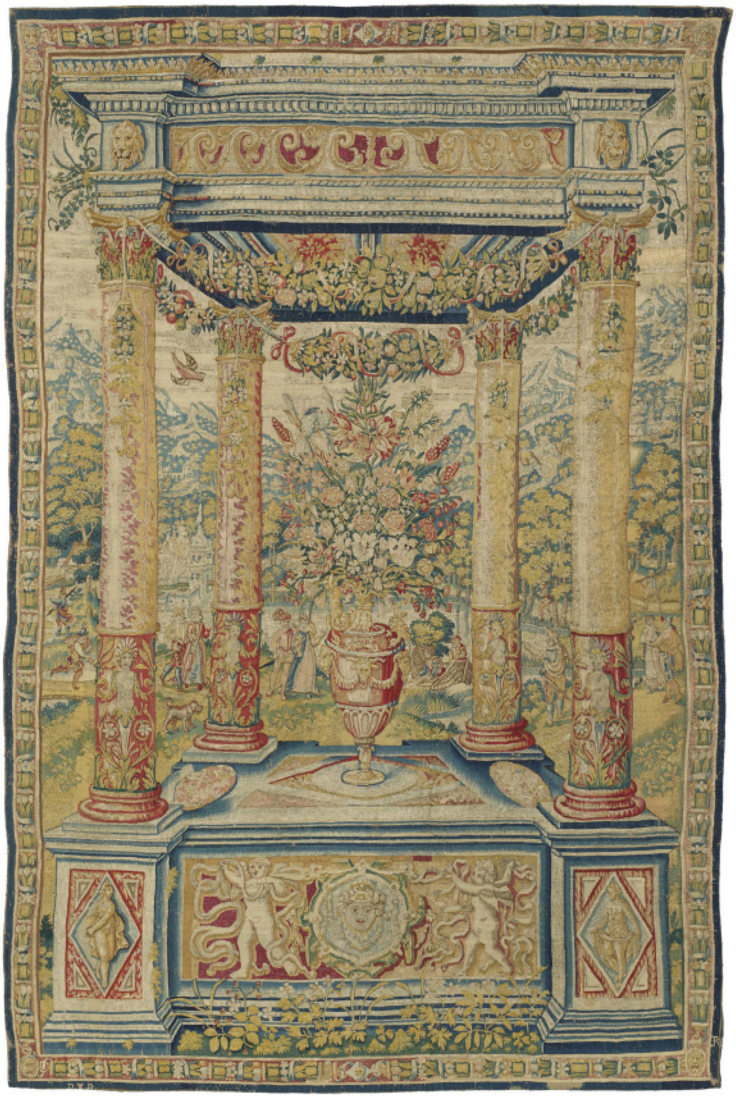


This splendid set of four tapestries forms a rare surviving ensemble of Brussels garden or pergola tapestries of the early 17th century. Conceived to cover all the walls of a room, garden tapestries of this type were heavily influenced by the celebrated series designed in the 1540s by Pieter Coecke van Aelst, *The Story of Vertumnus and Pomona*.

The subject of these tapestries incorporating architecture, sculpture and an abundance of flora and foliage derives from the innovative and inventive designs for Coecke van Aelst's series though interestingly the present set also incorporates pastoral landscapes and scenes in the background. Tapestries of this type were woven well into the 17th century and the highly detailed and lavish floral vases depicted in the tapestries reflect the growing fascination with flowers and the flourishing art of floral still life nascent in the low countries in this period.

Nearly all the surviving pergola tapestry sets such as these are in royal collections. Examples include three sets in the Spanish Royal collection (P. Junquera de Vega and C. Diaz Gallegos, *Catalogo de Tapices del Patrimonio Nacional*, Madrid, 1986, vol. II, cats. 66 - 68, pp. 198 - 242), a set at the Palace of Holyroodhouse, Edinburgh (M. Swain, *Tapestries and Textiles at the Palace of Holyroodhouse*, London, 1988, cats. 3a-e, pp. 17 - 19) and another set at Skokloster Castle, Sweden (J. Böttiger, *Tapisseries à Figures*, Stockholm, 1928, cats. 58 - 63, vol. I, pp. 68 - 71 and vol. II, figs. 54 - 59).





PLACE OF MANUFACTURE

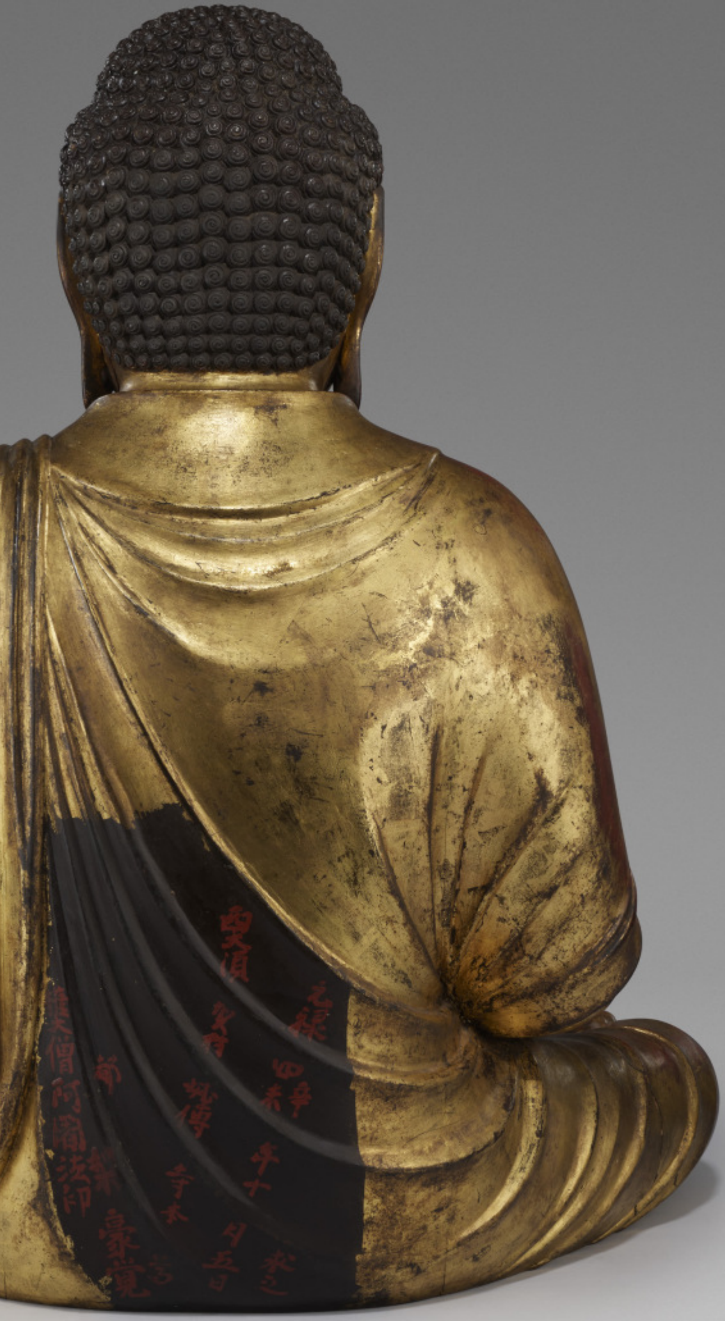
With its Brussels city mark and unidentified weaver's mark, this set of tapestries is rare as with the exception of the Holyrood House set, the aforementioned sets do not bear marks. The set in the Royal Collection, identified as being produced in the Antwerp workshop of Jacob Wauters (d. 1660) who was active between 1619 and 1651, had been regarded as a Mortlake manufacture. The artistic influence of the Low Countries in England in the 17th century was indeed significant and Mortlake had produced variations on this design, for not only do several sets appear in the sale of the King's goods during the Commonwealth but a further two, which are thought to have belonged to Sir Paul Pindar (d. 1650), are at Westminster Abbey.

WEAVER

It is believed that mainly Brussels and Antwerp were weaving these tapestries, while the variety of borders, ranging from scrolling foliage, to element and column borders, indicate that a multitude of weavers were using similar cartoons for the main scenes. The main scenes vary in regard to the architectural setting and the treatment of the fore and backgrounds.

The signature to the blue outer guard borders of the offered set remains unidentified, but the same signature appears on a tapestry at the Metropolitan Museum of Art (inv. no. 92.1.12) and on a tapestry *The Story of Cyrus* at Kronborg Castle in Denmark. The Met suggests various readings of the signature with possible initials suggested as 'WS', 'SWF', 'NSC', and 'ISAC'. Possible Brussels weavers with these initials could be Willem Segers and Niclaes de Canter.

THE AWAKENED ONE: A SCULPTURE OF SHAKA NYORI FROM THE MYODENJI TEMPLE



*4 LEARN MORE

A WOOD SCULPTUE OF SHAKA NYORAI (BUDDHA SHAKYAMUNI)

JAPAN, KAMAKURA-NANBOKUCHO PERIOD (14TH CENTURY)

Carved and assembled from cypress wood in *yosegizukuri* technique and modeled as the Buddha seated in lotus position with hands in dhyana mudra, the hair arranged in small snail-shaped spiral curls (*rahotsu*), wearing a robe open at the torso and falling in pleats, the body applied with lacquer
27¾ in. (70.5 cm) high; 23⅝ in. (60 cm.) wide; 20⅝ in. (52.4 cm.) deep
Inscribed on the back and on the underside, noting Gokaku acquired the sculpture on on 5th day of the 10th month 1691 from Myoden Temple, Nishiosuka Village of Shimofusa-machi

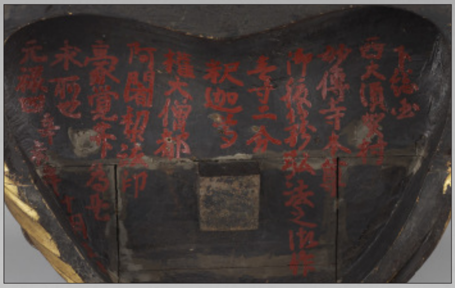
£80,000-120,000
US$110,000-160,000
€93,000-140,000

PROVENANCE:
Myodenji Temple, Nishiosuka Village.
Ei Gokaku.
Collection of Konrad Wolf (1917-2008) and Regina Wolf-Schweizer (1929-2021), Bern.

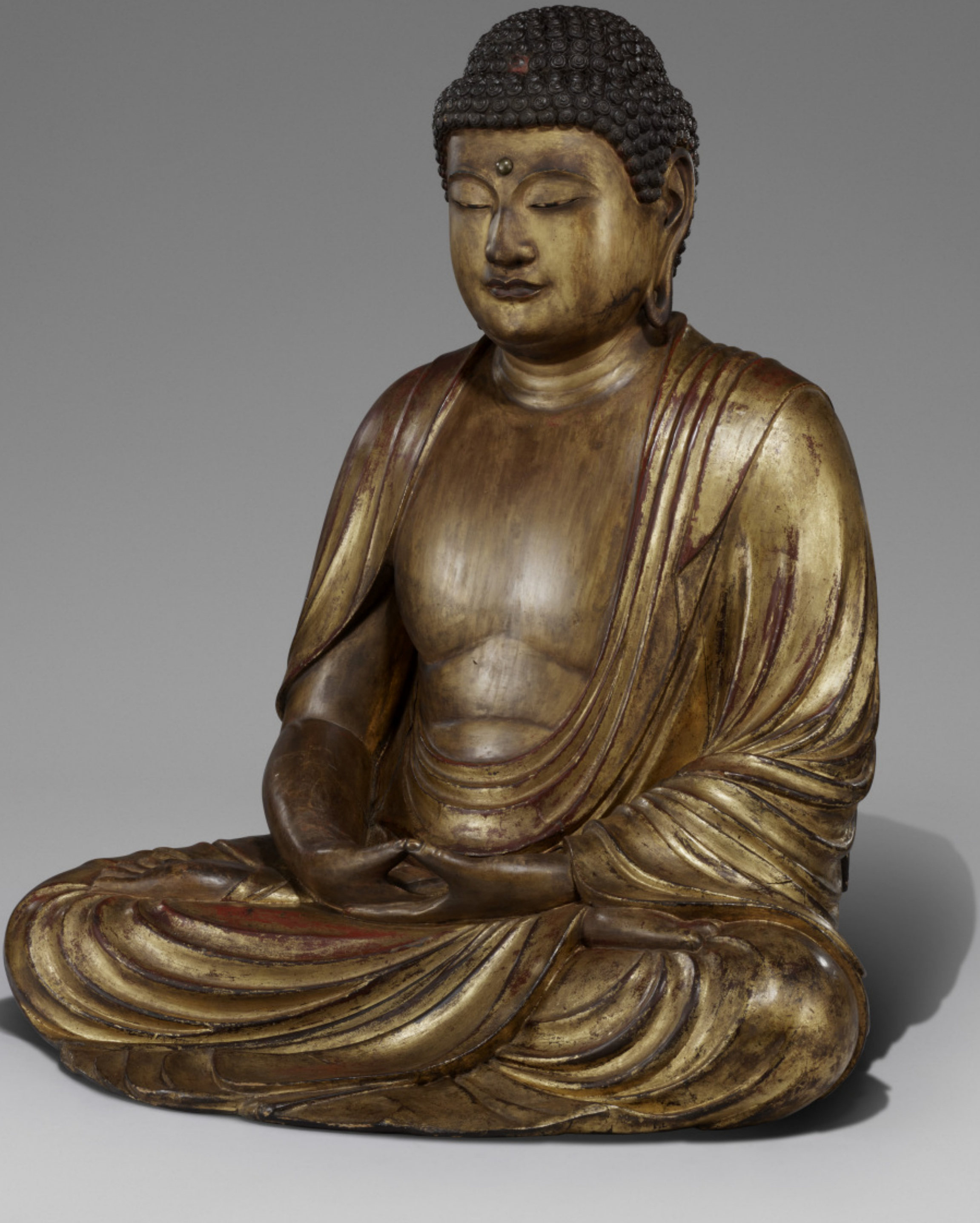
This sculpture depicts the moment at which Shakyamuni achieves his enlightenment at the site of Bodh Gaya in Northeastern India. Shakyamuni was born into the royal Shakya Clan as Gautama Siddhartha in what today is Nepal around 563 BC. Though a crown prince, Prince Siddhartha rejected worldly life as well as all claim to his father's throne, espoused the religious life, attained enlightenment, preached the Four Noble Truths and the Eight-fold Path, and, on his death at age eighty, c. 483 BC, entered nirvana. The Four Noble Truths and the Eight-fold Path constitute the basic, foundational teachings of Buddhism. His teachings appear in many Buddhist sutras but are best reflected in the *Saddharma Pundarika Sutra,* known in English as the Lotus Sutra. Since the time of his enlightenment, he has been known as Shakyamuni, or the Lion of the Shakya Clan; as an historical person, he has also come to be known as the Historical Buddha.

The sculpture's hands are placed in the lap, with the right hand resting on top of the left, the thumbs touching, the fingers extended, and the palms facing upward. This gesture signifies meditation and deep concentration, and also represents the moment Shaka attained enlightenment (*satori*).

The inscriptions on the back and underside of the sculpture indicate that it may once have been worshipped as the principal deity of Myoden Temple in Nishiosuka-mura in Shimofusa-machi, a small village near the Tone River. A high-ranking priest named Gogaku, perhaps Jakutan Gogaku (?-1754) of Jindai Temple, later acquired the sculpture from Myoden Temple.



Detail of inscription to underside



A ROMAN MONUMENT TO MARRIAGE AND CITIZENSHIP

PROPERTY FROM A FRENCH COLLECTION

■*5 LEARN MORE

A ROMAN MARBLE FUNERARY RELIEF

LATE REPUBLIC TO EARLY IMPERIAL PERIOD, CIRCA LATE 1ST CENTURY B.C.-EARLY 1ST CENTURY A.D.

55⅛ in. (140 cm.) high

£400,000-600,000
US$540,000-810,000
€470,000-690,000

PROVENANCE:

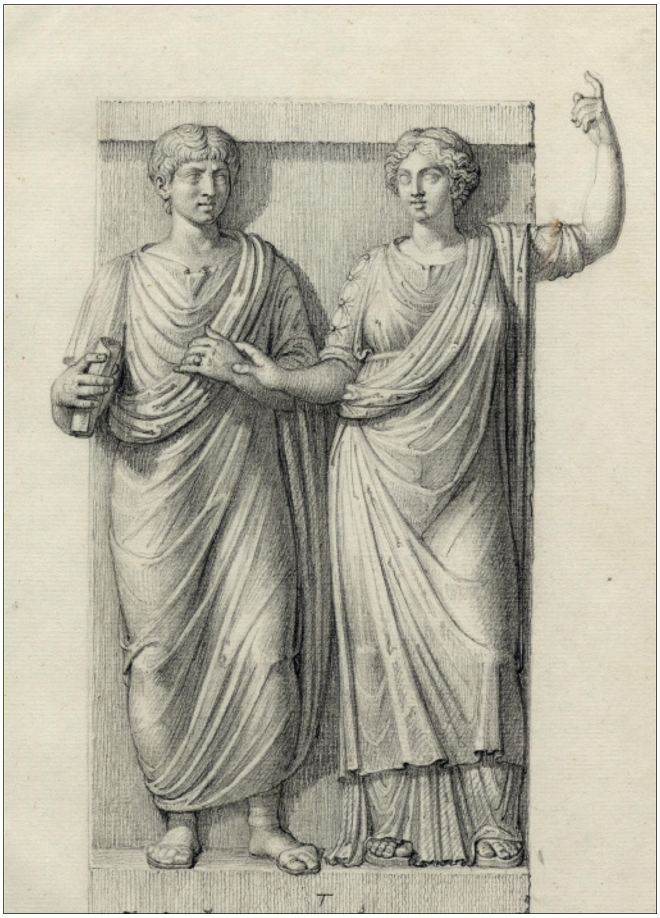
Likely collected by Cardinal Felice Peretti (1521-1590), later Pope Sixtus V, Villa Montalto, Rome; thence by descent to his grand-nephews, Cardinal Alessandro Damasceni Peretti di Montalto (1571-1623) and Prince Michele Damasceni Peretti (1577-1631), Villa Montalto, Rome; thence by descent to Prince Michele Damasceni Peretti's daughter, Maria Felice Peretti (1603-1650) and her husband, Bernardino Savelli (1606-1658), Villa Montalto, Rome; thence by descent to their son, Giulio Savelli (1626-1712), Villa Montalto, Rome.
Cardinal Giovanni Francesco Negroni (1629-1713), Rome, acquired from the above with the contents of the Villa Montalto, 1696, and renamed the Villa Negroni; thence by descent.
Giuseppe Staderini, Rome, acquired from the above with the contents of the Villa Negroni, 1784.
with Thomas Jenkins (1722-1798), Rome, acquired from the above, circa 1785-1786.
Baron Valentin Chodron de Courcel (1838-1917), Villa Faustina, Cannes, France, acquired by 1893; thence by descent.
Catalogue des Sculptures Grecques, Romaines et du Moyen Age... décorant les Jardins de la "Villa Faustina," Mes. J. Baussy and R. Morot, Cannes, 27 November 1923, lot 53.
Private Collection, France; thence by descent to the current owner.

PUBLISHED:

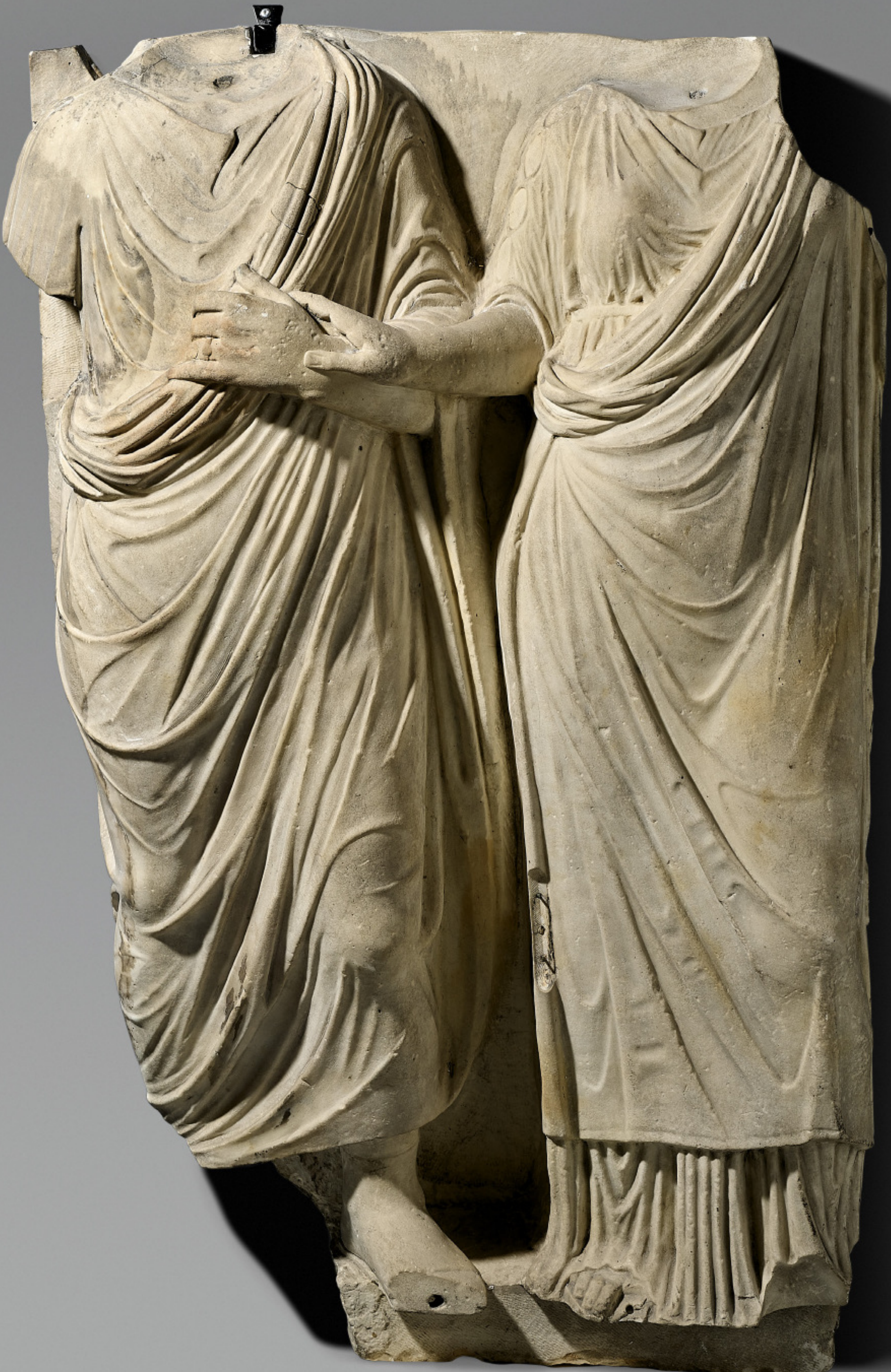
V. Massimo, *Notizie istoriche della Villa Massimo alle Terme Diocleziane: Con un'appendice di documenti*, Rome, 1836, p. 165.
A. Michaelis, "La raccolta de Courcel a Cannes," *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung*, vol. 8, 1893, p. 174, no. 6.
T. Ashby, "Thomas Jenkins in Rome," *Papers of the British School at Rome*, vol. 6, no. 8, 1913, p. 500, no. 1.
M.G. Barberini, "Villa Peretti Montalto Negroni Massimo alle Terme Diocleziane: la collezione di sculture," in E. Debenedetti, ed., *Collezionismo e ideologia: Mecenati, artisti e teorici dal classico al neoclassico*, Rome, 1991, p. 24.
A. Seidel, *Der Codex Montalto: Präsentation und Rezeption der Antikensammlung Peretti Montalto*, Mainz, 2016, p. 186, fol. 222.

RECORDED:

Codex Montalto, circa 1623-1631, fol. 222.
Inventario delle Statue, suppellettili ed altro esistenti nel Palazzo Peretti alle Terme, *circa* 1623-1631, Fondo Cardelli, n. 91, located on the *scala* ("staircase") of the *piano nobile* ("main floor") of the Villa Peretti Montalto, Palazzo a Termini, and described as "*Doi figure insieme, Un console colla moglie di basso rillieuo, p.m1 7*" ("Two figures together, a consul with his wife, in low relief, 7 palmi").
Drawing attributed to Vincenzo Dolcibene, *circa* 1786, preserved in the British Museum, London (Inv. no. 2010,5006.1806).
Photograph by Jean Binot, 1908, preserved in Musée national des arts d'Afrique et d'Océanie, Paris (Inv. no. PV0053418).



Attributed to Vincenzo Dolcibene, *Drawing of Bas-relief with a Male and Female Figure*, circa 1786. The British Museum, inv. no. 2010,5006.1806.
© The Trustees of the British Museum.



Jean Binot (1867-1909), photograph of the Villa Faustina, Cannes, 1908. Paris, Musée du Quai Branly - Jacques Chirac, inv no. PV0053418. © Musée du Quai Branly - Jacques Chirac, Dist. RMN-Grand Palais / Art Resource, NY.

Nearly life-sized in scale and superbly sculpted in high relief, this rediscovered funerary monument bears witness to the commemorative traditions of the late Republic and early Imperial periods in Rome. Beyond its ancient context, it also serves as an important document in the history of collecting and the dispersal of ancient sculpture across Italy and Europe during the Renaissance and Grand Tour eras.

The relief depicts a man and woman standing frontally, with the woman to the right, her hand resting on the man's left wrist, a gesture identifying the pair as husband and wife. The man wears the toga over a tunic. It is draped over his left shoulder with a thick gathering of cloth positioned diagonally over his chest, which he clutches with his left hand. On his left ring finger, he wears a ring with a raised bezel. The woman is dressed in a long, finely pleated tunic, secured at the waist with a cord and fastened with buttons along the upper right arm, over which a palla is draped from her left shoulder. Mortises along the edges and to areas of the drapery indicate that the relief was once completed with now-missing restorations, likely from the 17th or 18th century.

In both style and scale, this relief belongs to a small but well-defined group of funerary reliefs from Rome, most comprehensively studied by D.E.E. Kleiner (*Roman Group Portraiture: The Funerary Reliefs of the Late Republic and Early Empire*) and V. Kockel (*Porträtreliefs stadtrömischer Grabbauten*). As both authors demonstrate, such reliefs were commissioned by former slaves to assert the pair's legitimacy as free Roman citizens. The affectionate gesture of the woman placing her hand upon the man's wrist can be viewed as a modified version of the *dextrarum iunctio,* the clasping of hands that functioned as a symbol of marriage and a mark of citizenship. As Kleiner notes (op. cit., p. 18), "Some slaves were allowed to marry, but these were considered quasi-marriages and often were not recognized either by the masters or the state. When these slaves were freed, however, their new family was legitimized and it was this legitimacy that they were, in a sense commemorating." The toga likewise reinforces the idea of Roman citizenship, as this garment "was of outstanding importance and accordingly carried a strong ideological charge" (Kockel, op. cit., p. 15).

Reliefs of this type date almost exclusively to the late Republican and early Augustan periods. They were almost always found in Rome and its immediate environs. As Kockel observes (op. cit., p. 7), these reliefs were "not set up as independent monuments in open spaces like grave altars or stelae," but instead functioned as architectural elements, integrated into the façades or interiors of tombs.

Full-length portraits presenting only husband and wife together, such as this example, are exceedingly rare, with Kleiner recording only three other known examples: two in the Capitoline Museums and one in the Museo Nazionale (op. cit., pp. 201-203, nos. 11-13). Whereas two of these reliefs show the man and woman standing apart, only the poorly preserved example in the Museo Nazionale shows the couple in dextrarum iunctio, thus further emphasizing the importance of the present relief. The affectionate gesture of the woman placing her hand on the man's wrist is perhaps best paralleled by the bust-length example of a husband and wife, now in the Vatican Museums and formerly in the collection of Alessandro de' Medici (inv. no. 592; see Kockel, op. cit., cat. no. L19).

FROM ROME TO CANNES: THE EXTRAORDINARY HISTORY OF A ROMAN MARBLE FUNERARY RELIEF

This relief has a remarkable modern history, one that connects Renaissance and Grand Tour era Rome to 19th and 20th century France. It can first be identified in an inventory and related drawings of the Palazzo Peretti alle Terme compiled *circa* 1623–1631, where it is described as "*Doi figure insieme, Un console colla moglie di basso rillieuo, p.mi 7*" ("Two figures together, a consul with his wife, in low relief, 7 palmi"). While the inventory was previously thought to be dated to *circa* 1680-1685, more recent research undertaken by A. Seidel has argued for the earlier date; see n. 8 in "The Peretti Montalto Collection of Sixteenth and Seventeenth Century Sculptures: Bernini, Giambologna, and Beyond," *Römisches Jahrbuch der Bibliotheca Hertziana*, vol. 43, pp. 181-217). According to the inventory, the relief was displayed on the staircase of the palazzo's *piano nobile*. As 7 palmi corresponds to approximately 156 cm. – slightly larger than the relief's present dimensions – it is likely that restorations to the heads and lower edge were in place when the inventory was taken.

Originally built by Cardinal Felice Peretti (1521-1590), later Pope Sixtus V, the Palazzo Peretti alle Terme formed part of the Villa Montalto complex, the largest Renaissance villa ever to stand within Rome's walls. At the same time, Cardinal Peretti began amassing a sizable collection of ancient sculpture for his new villa. Given the lack of documentary evidence before the *circa* 1623-1631 inventory, it is impossible to know when this relief entered the collection of the Villa Montalto. Pope Sixtus' nephews and heirs, Cardinal Alessandro Damasceni Peretti di Montalto (1571-1623) and Prince Michele Damasceni Peretti (1577-1631), also greatly expanded the collection. It therefore seems likely that if the relief was not acquired by Pope Sixtus himself, it entered the collection during Alessandro and Michele's ownership.

After Michele's death in 1631, the villa passed to his daughter, Maria Felice Peretti (1603-1650), and her husband, Bernardino Savelli (1606-1658), thus bringing Peretti ownership to an end. Following their deaths, the villa and its contents were inherited by their son Giulio (1626-1712). Mounting debts, however, forced him to declare bankruptcy, and in 1696 the villa and its contents were sold at public auction to the Genoese Cardinal Giovanni Francesco Negroni (1629-1713) and renamed the Villa Negroni. The villa remained in the possession of the Negroni family until 1784, when it was sold to the merchant Giuseppe Staderini.

It was under Staderini that much of the remaining collection was dispersed. In 1785-1786, Staderini sold the sculpture collection en bloc to the noted British dealer and antiquarian Thomas Jenkins (1722-1798). Described as the "greatest coup" of Jenkins' extensive career in dealing ancient sculpture, these statues from the Villa Negroni rank amongst the most distinguished monuments of ancient and baroque art, now dispersed across museums and private collections worldwide (see p. 416 in B. Ford, "Thomas Jenkins: Banker, Dealer and Unofficial English Agent," *Apollo*, June 1974).

A drawing of this relief with its later restorations is preserved in the Townley Archive at the British Museum, indicating that it was presented by Jenkins to Townley for possible purchase. A hand-written inscription below the drawing further establishes the relief's provenance: "Bas relief Negroni Villa bought by Jenkins." Although no correspondence concerning the relief survives, it can be surmised that Townley declined the acquisition but retained the drawing for his records.

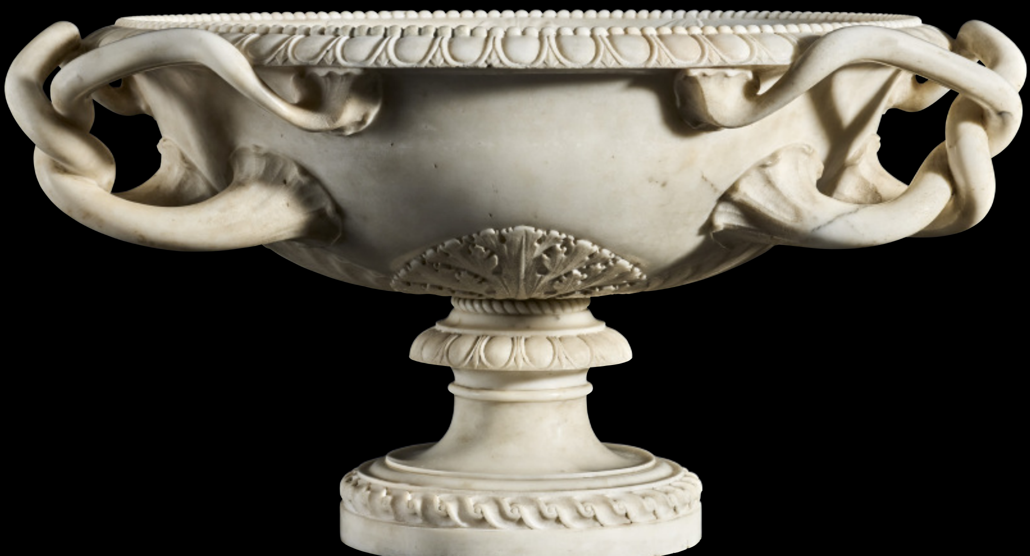
It is not known to whom Jenkins ultimately sold this relief, but it is next recorded by the great 19th century archaeologist Adolf Michaelis (1835-1910), who saw it at the Villa Faustina in Cannes in April 1893 and described it as a "large Roman sepulchral relief," noting such telling details as the ring on the man's finger and the wife's right hand resting on her husband's left arm. By the time Michaelis examined the relief, the modern additions to the heads had already been removed, indicating a campaign of restoration in the century between Jenkins' drawing and the archaeologist's account. As he wrote, "The villa... belongs, as I was told, to Monsieur Valentin de Courcel, residing in Paris" (op. cit., p. 172).

Recent research undertaken by M. Belzic suggests that Baron de Courcel (1838-1917) inherited the Villa Faustina and its collection through his wife, Angèle Mailand, the niece of the painter and collector Gustave Mailand (1810-1880), who may have originally built the villa and assembled its collection of ancient sculpture (see "Mystère sur la Croisette: Les reliefs de la Villa Faustina à Cannes: Les ventes d'antiques en France au XIXe siècle," online article, venteantique.hypotheses.org). A smaller relief with the goddess Leto from the Villa Faustina appeared in the 1865 sale of James-Alexandre, Comte de Pourtalès-Gorgier (1776-1855), suggesting that the present relief may have been acquired around the same period.

This relief is documented in a 1908 photograph of the Villa Faustina taken by the French microbiologist Jean Binot (1867-1909), where it is shown displayed outdoors in a garden-like setting facing a gated entrance. The relief is last recorded in 1923, when the collection of sculptures from the Villa Faustina was dispersed at auction in Cannes.

Within the small corpus of funerary reliefs depicting a husband and wife, this monument occupies a singular position. Of the three comparable examples recorded by Kleiner, none rivals the emotional depth or fine state of preservation of the present relief. It is at once a personal monument – a commemoration of love, marriage, and unity that still resonates two millennia after its creation – and an outwardly public one – a monument to citizenship that captures the very essence of what it means to be a free Roman. Lost to scholarship for a century after its 1923 dispersal, it now reemerges with its lineage substantially reconstructed, ready to take its place once again as an important document of funerary art at the birth of the Roman Empire.

“OF ALL HER BEAUTIES NONE WAS MORE ADMIRED THAN HER HAIR”



■*6 LEARN MORE

AN ITALIAN WHITE MARBLE TAZZA

ATTRIBUTED TO LORENZO CARDELLI, ROME, LAST QUARTER 18TH CENTURY

The dished body with egg-and-dart moulding and beaded edge, flanked by foliate intertwined handles, the waist with pierced palmettes, the interior finely carved with leaves surrounding a Medusa mask after the *Medusa Rondanini*, above a rope-twist and egg-and-dart decorated socle, on a circular base with guilloche moulding
11½ in. (29 cm.) high; 19¼ in. (49 cm.) diameter

£40,000-60,000

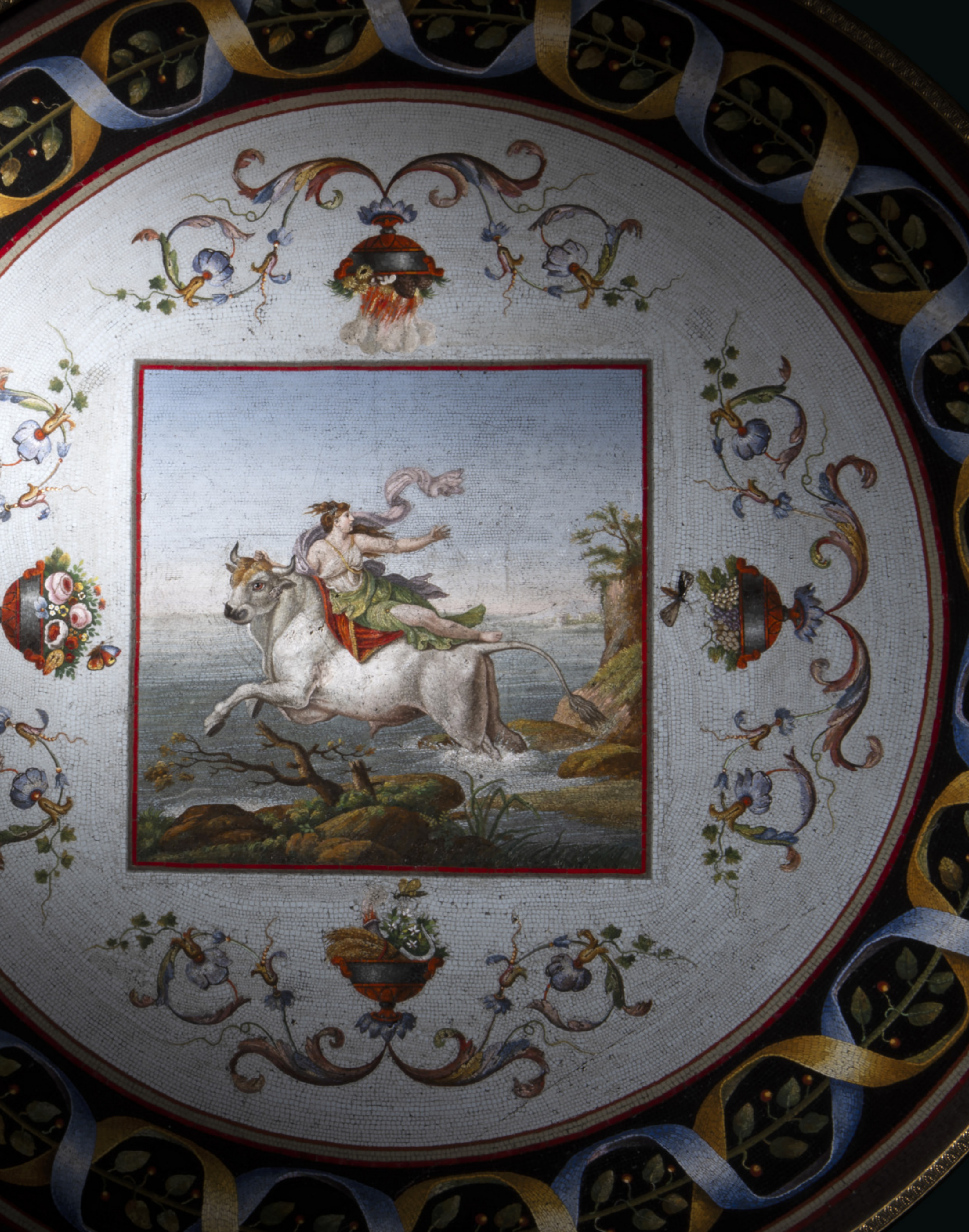
US$54,000-81,000
€47,000-69,000

Drawn from the neoclassical designs of Piranesi this tazza displays at its centre one of the most iconic visages in classical and modern iconography, the Medusa Rondanini. This finely carved tazza in Carrara marble combining elements from celebrated antique vases relates very closely to a tazza in *rosso antico* in the Villa Borghese in Rome by the sculptor Lorenzo Cardelli (1733-1794). Cardelli was the leading decorative sculptor of his day, a neighbour and associate of Canova and supplied sculptures to leading figures across Europe, including the Princes Borghese, Friedrich Wilhelm II of Prussia and the famous cognoscente Lord Hervey, the 4th Earl of Bristol.

THE PURSUIT OF ANTIQUITY: TREASURES IN STONE FROM A EUROPEAN PRINCELY COLLECTION

The following lots (7-9) present masterworks in hardstone, micro-mosaic and gilt-bronze acquired by a European princely family in the early 19th century. These works exemplify 'grand tour' collecting and bring to life the intellectual and artistic temperature of the period, when members of European royal families would commission works inspired by ancient Rome and Greece from the master craftsmen and designers of Italy. The depiction of canonical scenes from Greek mythology on micro-mosaic and the display of hundreds of specimens of rare marbles mined from every corner of the ancient world speak not only to the scholarly aspirations of Europe's ruling elite but also to the enduring power of the political legacy of ancient Rome.

These lots indicate the role of the decorative arts in diplomacy and the political and visual kinship between the royal families of Europe. The exquisite gueridon (lot 7) with its Russian base, Italian micro-mosaic top and provenance with Stephanie de Beauharnais, Grand Duchess of Baden, highlights the extensive royal and princely family networks in Europe that fuelled the exchange of designs, materials, taste and the promotion of artisans on an international level. The magnificent German ormolu-mounted mahogany base of lot 8 testifies to the rapid spread of the Empire style throughout Europe and the high level of its execution in regional centres attached to royal and princely courts while the base of lot 9 reflects the evolution of the Empire style that led to the 'Biedermeier' period. The two extraordinary specimen marble table tops on both of these bases indicate the technical and artistic skill of the lapidaries of Rome as well as the powerful Italiensucht, the yearning for Italy, that so permeated post-Enlightenment central Europe.



PROPERTY FROM A EUROPEAN PRINCELY COLLECTION (LOTS 7-9)

■*7 LEARN MORE

AN EMPIRE PATINATED-BRONZE, ORMOLU AND MICROMOSAIC GUERIDON

THE MICROMOSAIC TOP ATTRIBUTED TO ANTONIO AGUATTI, CIRCA 1815, THE BASE ATTRIBUTED TO ALEXANDRE GUERIN, ST PETERSBURG, CIRCA 1820

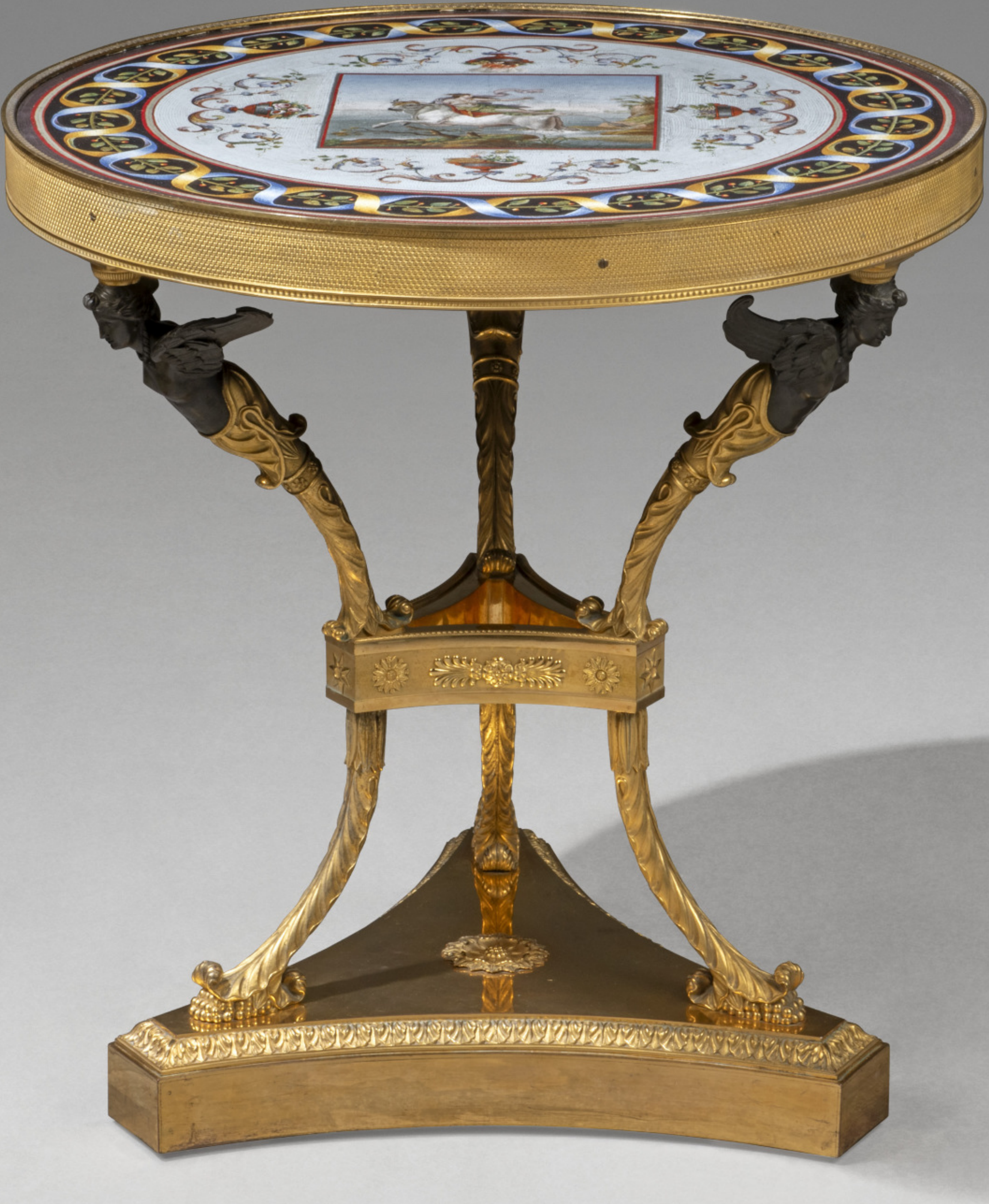
The circular top centred by a rectangular image of the Rape of Europa, surrounded by four vases emblematical of Spring, Summer, Autumn and Winter, joined by scrolling foliage, surrounded by an ivy and entwined ribbon border, above a frieze finely tooled with a trellis of rosettes, bordered to the top and bottom by a leaftip and palmette motif, above three tripod legs, headed by winged sphynxes emerging from lotus leaves, above a scrolled acanthus, joined by a stretcher decorated with stars, rosettes and palmettes, terminating in outscrolled leaves supported by gathered berries, the tripod plinth centred by a rosette, with a leaftip moulding, on castors
30½ in. (77.5 cm.) high; 28¾ in. (73 cm.) diameter

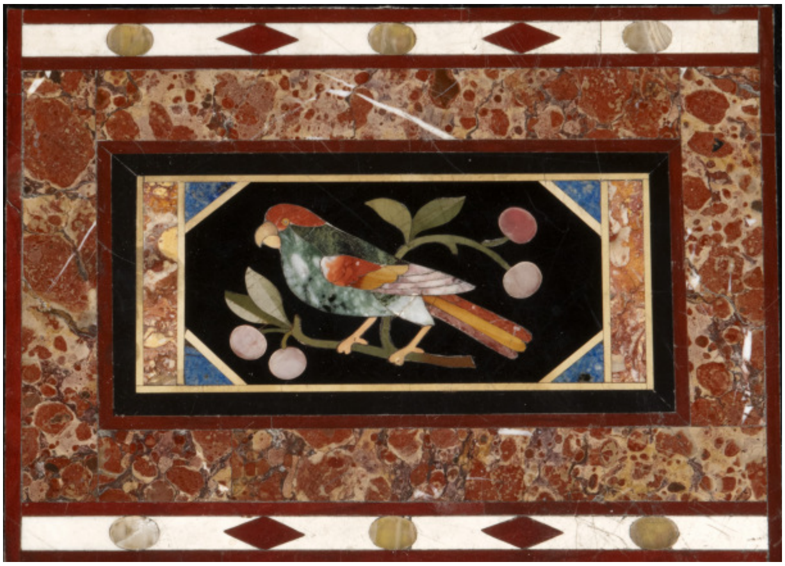
£120,000-180,000

US$170,000-240,000
€140,000-210,000

PROVENANCE:
Almost certainly Stephanie de Beauharnais, Grand Duchess of Baden, thence by descent to the present owner.

This exquisite guéridon represents a remarkable collaboration between some of the most accomplished craftsmen of the early nineteenth century. The finely executed micromosaic, inspired by gouaches by Michelangelo Maestri and attributed to Antonio Aguatti, depicts the mythological scene of the Rape of Europa. The base is attributed to Alexandre Guerin, one of Russia's most celebrated bronziers and relates to a gueridon from the collection of the Stroganoff family, sold Lepke, Berlin on 13 May 1931, lot 196. The table was likely presented as a diplomatic or ceremonial gift, symbolising the close ties between Russian and Central European royal and princely families.





PROPERTY FROM A EUROPEAN PRINCELY COLLECTION (LOTS 7-9)

■*8 LEARN MORE

AN EMPIRE ORMOLU-MOUNTED MAHOGANY, PIETRA DURA AND SPECIMEN MARBLE CONSOLE TABLE

THE TOP ITALIAN, CIRCA 1800, THE BASE PROBABLY GERMAN, CIRCA 1810

The rectangular top with *brocatello di Siena* border, enclosing tablets in a grid pattern divided by Belgian black marble borders, the 168 specimens including lapis lazuli, porphyry, *lumachella pavanazzo, breccia ombrata, breccia di Saravena diversa, cipolino madotato verde, nero antico, diaspera di Sicilia, ovide, verde antico, alabastro fiorito, bianco e nero antico* and *tigrato, alabastro bianco, breccia africano, onyx, cipollino,* various alabasters, granites, *bigio, breccia* and *lumachella* marbles among many others, centred by a rectangular *breccia rossa* plaque with *rosso antico* border and lozenge and oval decorated slips, surrounding a 17th century Florentine *pietra dura* plaque depicting a bird on a fruit branch, on a mahogany base with a frieze richly decorated with palette mounts, rosettes, and stars, on four legs and a central support, the legs headed by finely cast capitals with Egyptian motifs and terminating in a leaftip moulding, on a rectangular plinth with entrant corners, on four square plinth feet, the trusses of the base with stencilled inventory number No.854K, together with a Biedermeier mahogany base circa 1835 with plain frieze and cylindrical legs
38 in. (96.5 cm.) high; 62¾ in. (159.5 cm.) wide; 30½ in. (77 cm.) deep

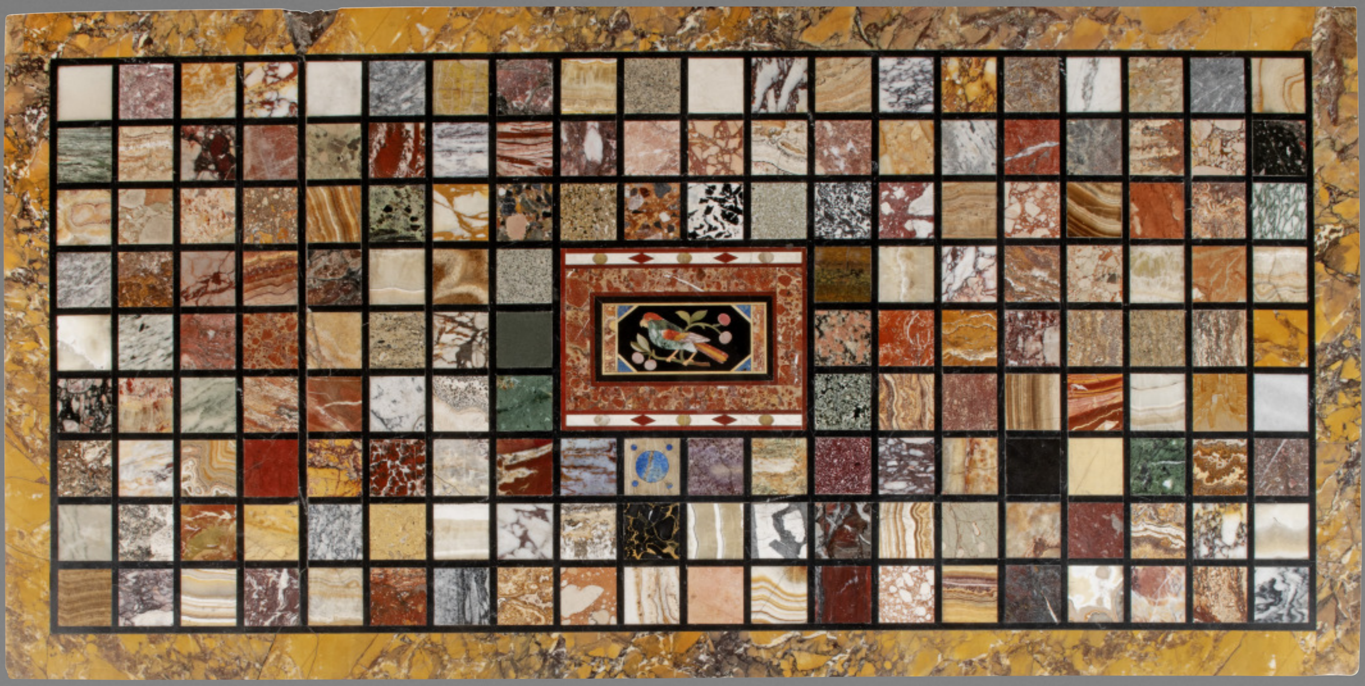
£120,000-180,000

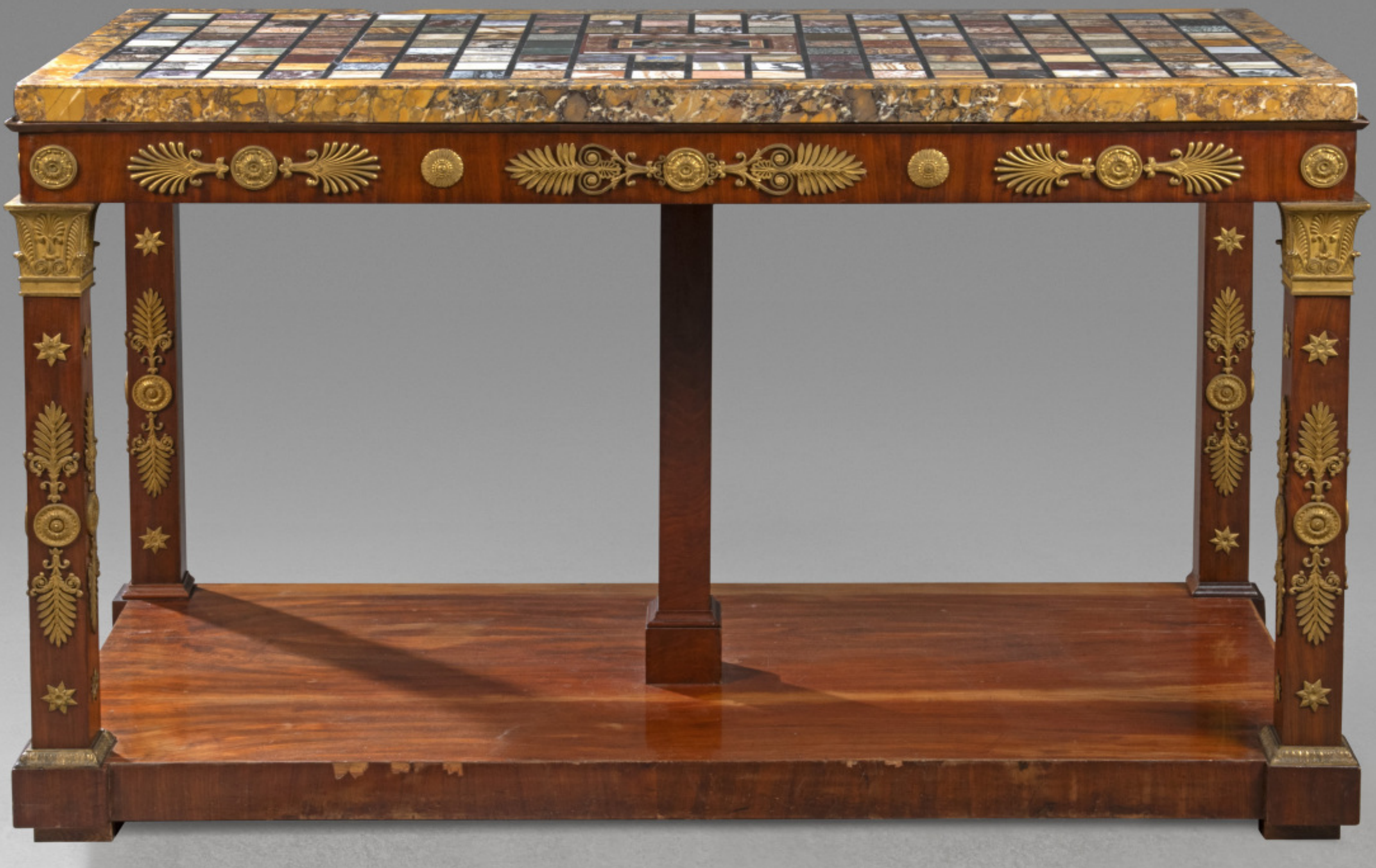
US$170,000-240,000
€140,000-210,000

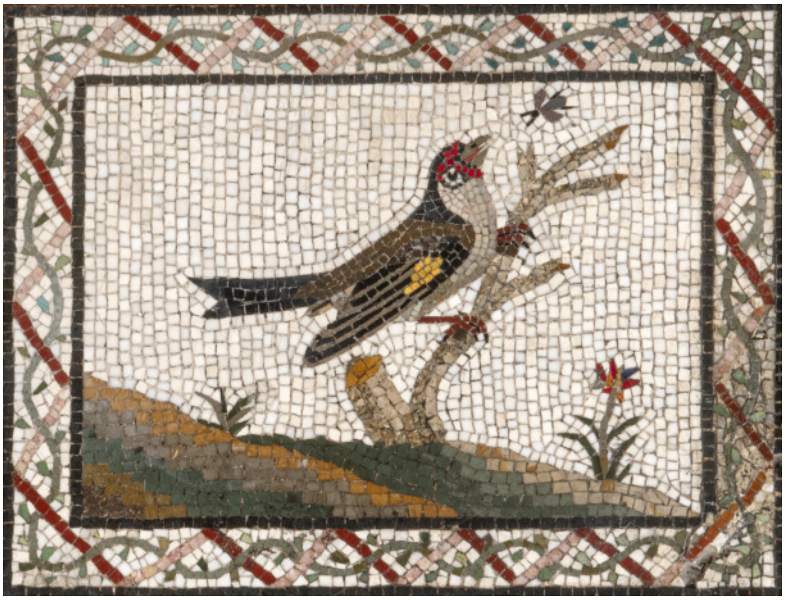
PROVENANCE:

Acquired in Italy in the early 19th century by a member of a princely family, thence by descent to the present owner.

With some 358 specimens of rare marble this table and the following lot form a bold statement of neoclassical taste. Almost certainly acquired in Rome during the Grand Tour, they reflect the scholarly ambitions of the traveller-collector; the micromosaic and pietra dura panels to the centres evoke works of art found in Ancient Rome. The lavish Empire base in turn bears the hallmarks of German manufacture and are testament to the sophisticated regional centres producing high quality works of decorative arts for the numerous princely and royal courts of Germany. The base of the following lot (9) embodies the stylistic evolution of the Empire style in Germany into the more sober Biedermeier that would dominate for much of the 19th century.







PROPERTY FROM A EUROPEAN PRINCELY COLLECTION (LOTS 7-9)

■*9 LEARN MORE

AN ITALIAN MAHOGANY, PIETRA DURA AND SPECIMEN MARBLE CONSOLE TABLE

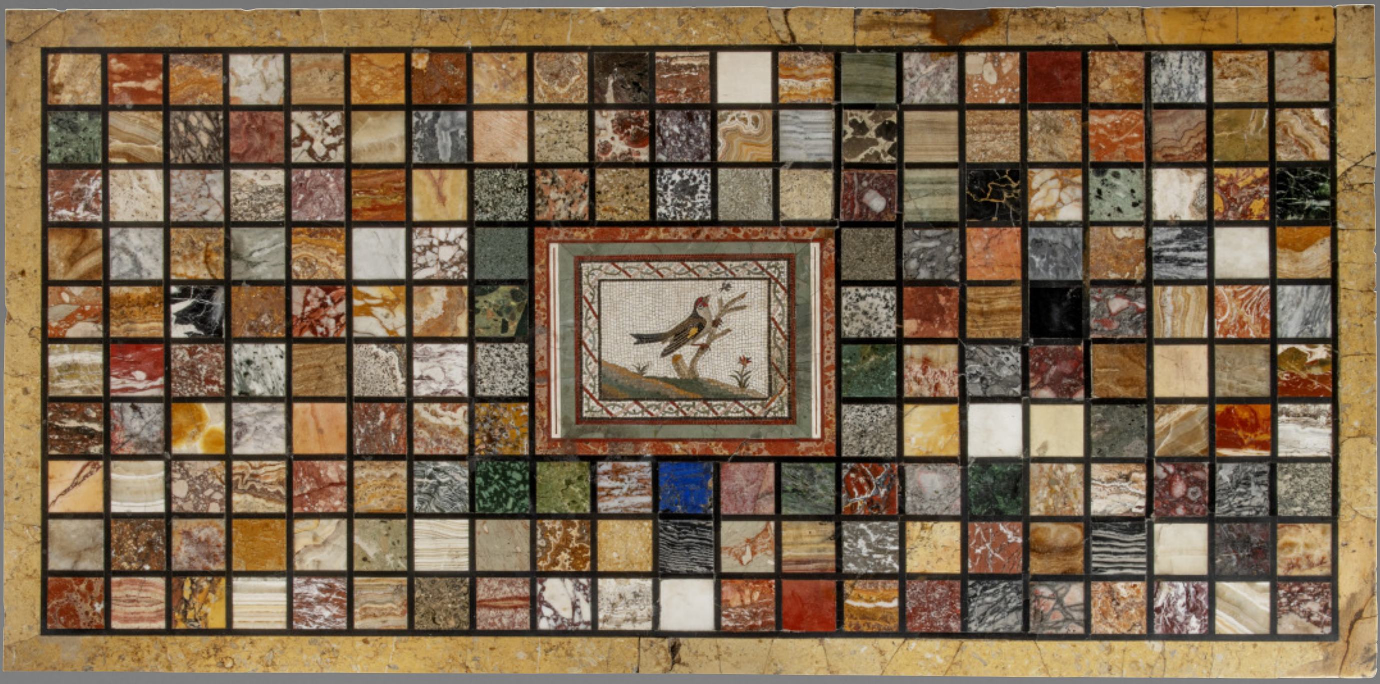
THE TOP CIRCA 1800, THE BASE GERMAN, CIRCA 1830

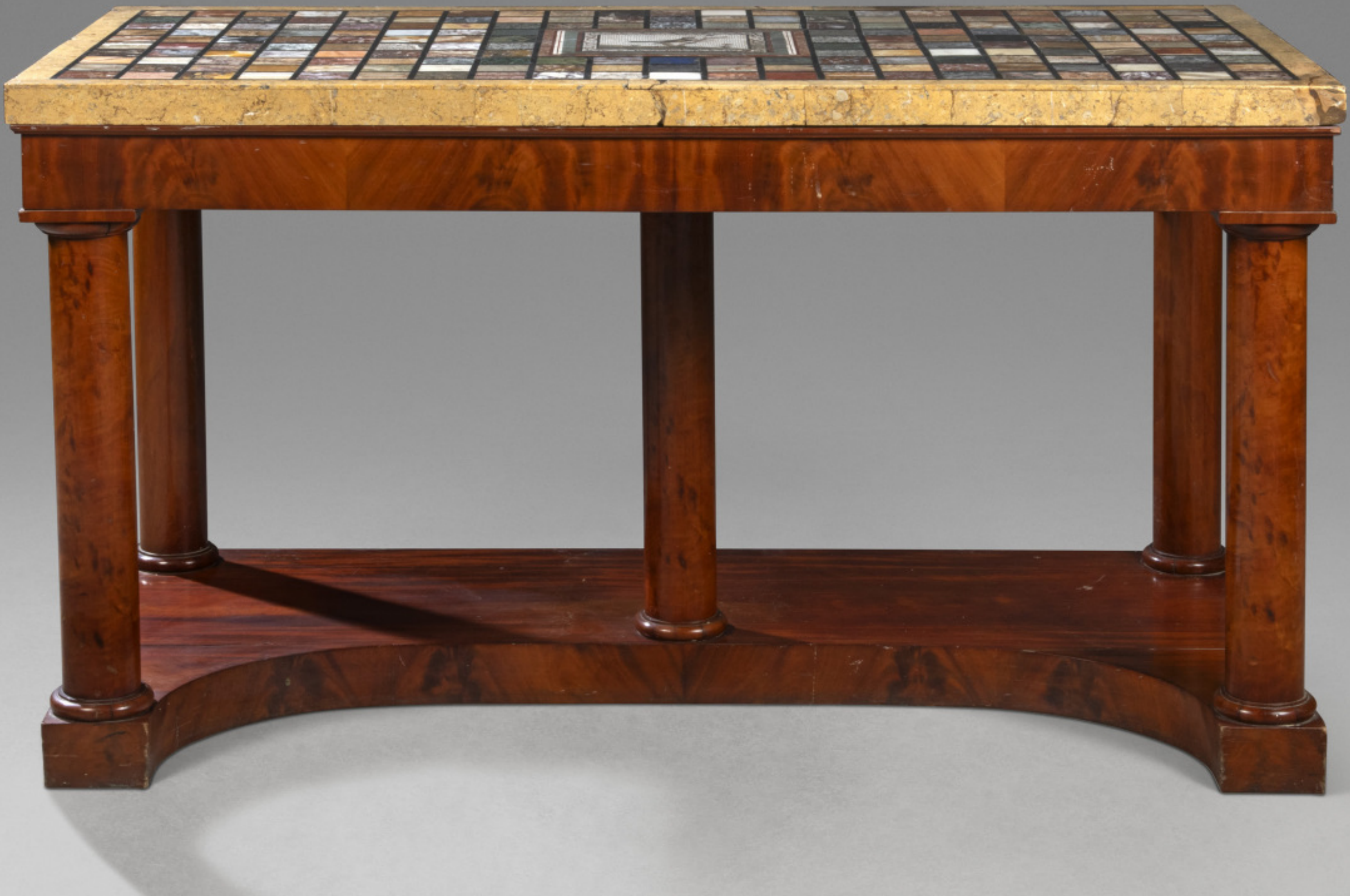
The rectangular top with *brocatello di Casale* border, enclosing tablets in a grid pattern divided by Belgian black marble borders, the 190 specimens including lapis lazuli, porphyries; *porfido verde antico*, *porfido nero,* serpentine, *carrara, semesanto, renaria, rosso antico, diaspera di Sicilia, verde antico, alabastro fiorito, bianco e nero antico* and *tigrato, alabastro bianco, breccia africano, portor, onyx, verde di Tarchino, brocatello di Spagna, cipollino,* various alabasters, granites, *bigio, breccia* and *lumachella* marbles among many others, centred by a rectangular 18th century Roman micromosaic plaque depicting a bird on a branch, with *rosso antico, breccia,* and green marble borders, on a Biedermeier mahogany base with a moulded plain frieze on five cylindrical supports, on a rectangular with concave bowed front, the underside stencilled with inventory number No.866K, repairs and restorations to the marble
35 in. (89 cm.) high; 16½ in. (165 cm.) wide; 30¾ in. (78 cm.) deep

£80,000-120,000

US$110,000-160,000
€93,000-140,000

PROVENANCE:
Acquired in Italy in the early 19th century by a member of a princely family, thence by descent to the present owner.





A ROYAL GIFT:
THE HOVINGHAM HALL PAIR STATUE

10 LEARN MORE

AN EGYPTIAN LIMESTONE PAIR STATUE OF THE ROYAL ACQUAINTANCES NEBEFWY AND MES-SAT

OLD KINGDOM, MID TO LATE 5TH DYNASTY, CIRCA 2400-2300 B.C.

24⅜ in. (61.8 cm.) high

Estimate on Request

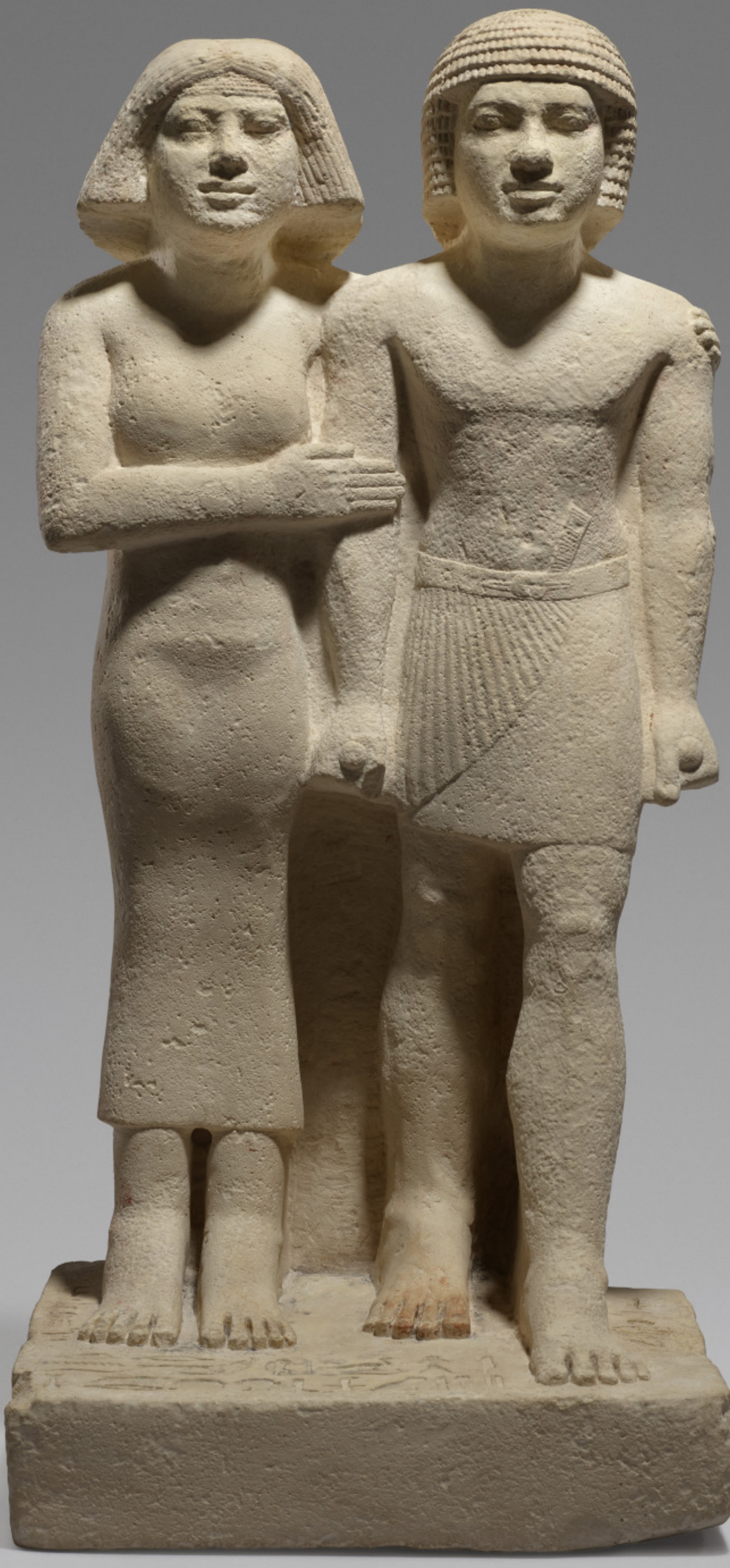
PROVENANCE:

Sir James Porter (1710-1786), Ambassador to the Sublime Porte of the Ottoman Empire between 1746-1762, Constantinople, by whom presented to the following.
George III, King of Great Britian and Ireland (1738-1820), by whom given to the following.
Thomas Worsley (1711-1778), Hovingham Hall, North Yorkshire; thence by continuous descent to the current owner.

LITERATURE:

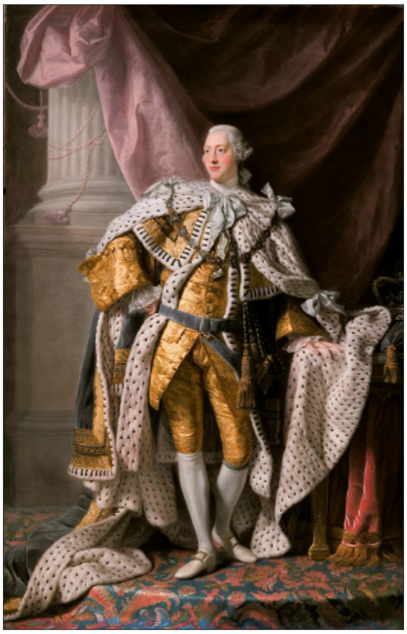
T. Worsley, private catalogue of the collection at Hovingham Hall, North Yorkshire, 1778.
C.C. Vermeule, “Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain,” *American Journal of Archaeology*, vol. 59, no. 2, 1955, p. 136.
C. Hussey, “Hovingham Hall, Yorkshire: The Home of Colonel Sir William Worsley, Bart.,” *Country Life*, special edition, 15 June 1961, p. 1411.
J. Malek, et al., *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, vol. VIII, pt. 1, Oxford, 1999, p. 260, no. 801-203-610.
T. Knox, “The Vyne Ramesses: 'Egyptian Monstrosities' in British Country House Collections,” *Apollo*, April 2003, p. 37.

> *“It was one of the ancient Egyptian’s most fervent wishes…not to be separated in the afterlife from wife or husband or children. Clearly a person’s closest family members – what today we call the nuclear family… – were an indispensable part of his or her personality.”*
>
> - D. Arnold, *When the Pyramids were Built: Egyptian Art of the Old Kingdom*



This exquisitely carved pair statue of Nebefwy and his wife Mes-sat belongs to a small corpus of Old Kingdom private statuary depicting the elite of Memphis, Egypt's first unified capital and the administrative and religious centre of the period. It provides insight not only into the *mastaba* funerary culture of the Memphite region, but also into the life of a single multi-generational family, as conveyed through both the couple's loving embrace and the unusually extensive inscription identifying them and their son, Meh-er-nefer, who dutifully dedicated it to his parents. Recorded at Hovingham Hall in North Yorkshire since 1778, the pair statue stands among the earliest Egyptian sculptures to enter a British collection, having passed from Ottoman Constantinople to King George III before it was bestowed to Thomas Worsley. Taken together, these qualities establish the Hovingham Hall Pair Statue as both an art-historically significant work and an important early document in the history of collecting Egyptian antiquities.

Nebefwy is depicted in the striding pose, his left leg advanced and his arms held close to the body, with his hands gripping short staves at his sides. His muscular torso is exposed above a short pleated kilt and knotted belt, with the tab drawn up adjacent to the navel. His tight-fitting wig is arranged in tiered rows of curls above his delicately modelled face, with finely carved brows, a short nose, and slightly smiling lips. Mes-sat stands to his proper right in a close-embracing arrangement. Her left arm reaches across his back and rests on Nebefwy's left shoulder, while her right hand is sensitively placed on his right arm. She wears a tight-fitting, ankle-length garment, and her wig is parted to reveal the natural hairline below. Like her husband, Mes-sat is shown looking directly ahead.



Allan Ramsay (1713-1784), *Portrait of King George III in Coronation Robes.* Art Gallery of South Australia. South Australian Government Grant 1924, © Art Gallery of South Australia.

This composition belongs to the well-established Giza-Memphite tradition of husband-and-wife pair statues. Similar examples, all securely associated with Giza *mastaba* contexts, include those of Ka-pu-ptah and Ioep (Vienna, Kunsthistorisches Museum, Ägyptisch-Orientalische Sammlung, inv. no. ÄS 7444; see D. Arnold, op. cit., fig. 87); Nefu and Khenetemsetju (Museum of Fine Arts, Boston, inv. no. 31.777; see B. Hornemann, *Types of Ancient Egyptian Statuary*, vol. II, pl. 405); and Mesi and Senenu (Cairo, inv. no. J. 38670; see H.G. Fischer, "An Elusive Shape within the Fisted Hands of Egyptian Statues," *Metropolitan Museum Journal*, vol. 10, fig. 5). These monuments reflect a sculptural grammar in which the female is positioned either to the proper right or left of the male figure, with variation in arm placement within a stable formal repertoire. While earlier literature often assumed a normative arrangement placing the woman to the man's proper left, recent analysis has demonstrated a more even distribution of left–right configurations within the Giza corpus, albeit on a still limited sample (see A.D. Salisbury, "Behind Every Man is a Strong Woman: Reconsidering the Form and Function of Old Kingdom Dyads from Giza," M.A. thesis, University of Memphis, 2018).

Such pair statues were commonly included in tomb chapels, ensuring the perpetuation of the owner's identity, status, and familial continuity in the afterlife. As D. Arnold explains (op. cit., p. 12), "The most striking way of placing Old Kingdom statues – and the most unusual in relation to practices in other periods of Egyptian history – was to position them in a *serdab*, a closed chamber [within the *mastaba*] named after the Arabic word for 'cellar.' The *serdab* provided the ultimate protection to the statue by hiding it away from view entirely, even from descendants entering the offering chambers of the tomb." Some *serdabs* feature holes or slots set high in the front walls. These openings were not meant for viewing the statues but rather, as Arnold notes, "for allowing the fragrance of burning incense, and possibly the spells spoken in rituals, to reach the statue."

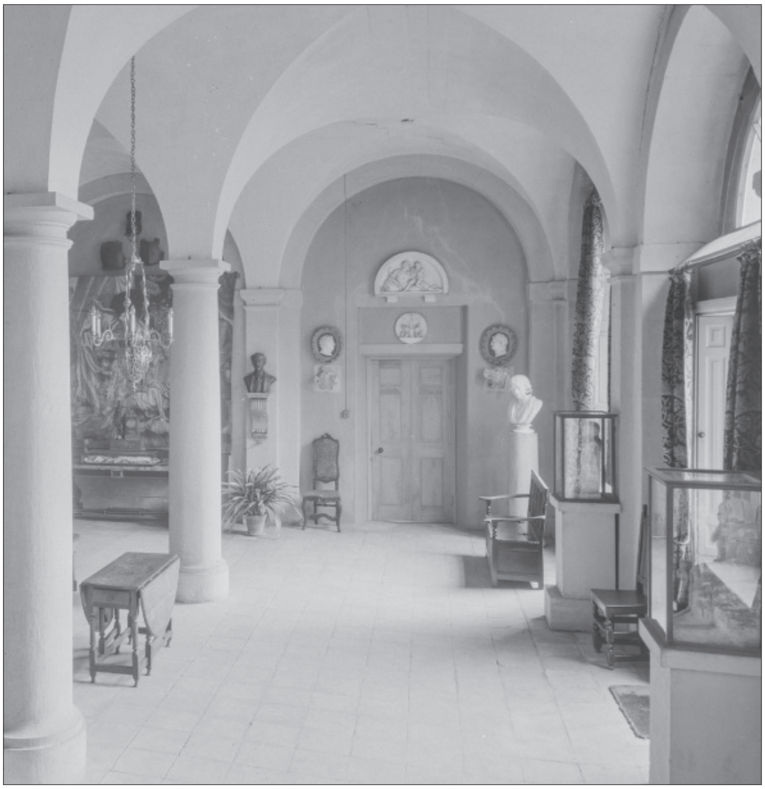
The Hovingham Hall Pair Statue is further distinguished by an unusually extensive inscriptional program, preserving the names not only of the principal figures but also of their descendant. Both husband and wife bear the title "King's Acquaintance," situating them within the wider courtly and administrative sphere of the Old Kingdom elite. Nebefwy's name, written with the rare hieroglyph of a swimming man, is best understood as "May he support me," an uncommon orthographic variant within Old Kingdom onomastics. The inscription across the front of the integral base records the dedication: "It is his eldest son, whom he loves, who made (this) for him – the Companion, Chamberlain, Chief of Elkab, Meh-er-nefer," thus identifying the statue as a familial commission.

Meh-er-nefer's name is otherwise known from only two other sources: a papyrus from Gebelein in Upper Egypt, near Elkab (see P. Posener-Kriéger, *I papiri di Gebelein: Scavi G. Farina* 1935, no. 67, pl. 39), and a related Old Kingdom statue of Meh-er-nefer and his son, also named Meh-er-nefer, likewise from Hovingham Hall and sold at Christie's, London, on 7 July 2022 for £6,014,500. While these two sculptures do not allow the family's genealogy to be reconstructed in full, it seems likely that the elder Meh-er-nefer of the father-and-son statue commissioned the present pair statue in honour of his own parents, Nebefwy and Mes-sat.

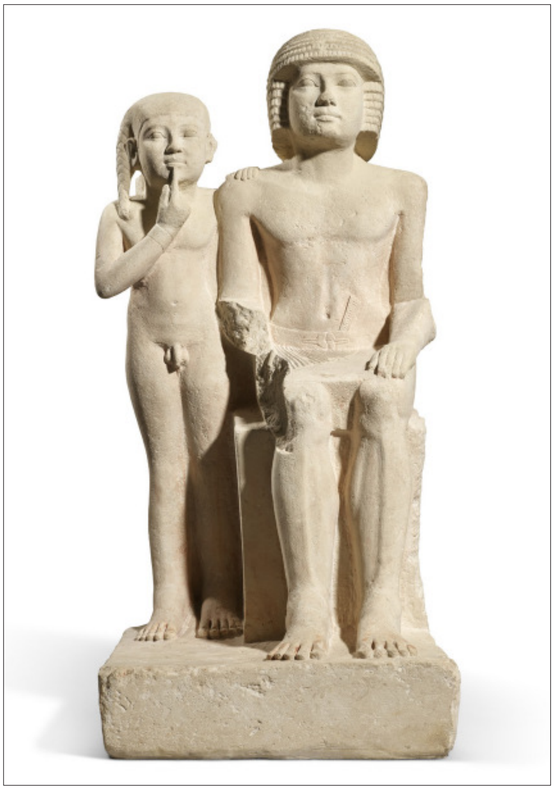
Beyond its clear art-historical importance, the Hovingham Hall Pair Statue is remarkable for the circumstances of its transmission, both diplomatic and royal. Arriving in Britain decades before Napoleon's expedition catalysed broader European interest in ancient Egypt, the statue group serves as a rare index of rapidly evolving attitudes towards Egyptian antiquities in mid-18th century Europe.

The statue was among the earliest Egyptian antiquities to enter Britain, through the agency of Sir James Porter (1710-1786), British ambassador to the Sublime Porte between 1746 and 1762. Constantinople was the administrative and commercial heart of the Ottoman state, bringing together a remarkable concentration of commodities from across its provinces, including Egypt, and the merchants who traded them. Porter's seat in the imperial capital positioned him within this network, through which Egyptian antiquities – still understood as curiosities rather than archaeological objects – circulated. A crucial, if ancillary, aspect of Porter's role was supplying his sovereign with rare and valuable objects, and through this channel the statue passed from Ottoman lands to Britain.

Sir James presented the work as a gift to King George III (r. 1760-1820) during the first years of his reign, likely between the king's accession in 1760 and Porter's return to England in 1762. George III was widely recognized as unusually learned, his scientific and antiquarian interests largely shaped by John Stuart, 3rd Earl of Bute, who served as mentor to the future king and later as a close adviser in the early 1760s. Antiquities continued to enter the royal collection during these years, but the king was primarily interested in books, scientific instruments, and coins and medals – all reflecting an Enlightenment-era impulse towards classification.



Interior photograph of the Tapestry Hall at Hovingham Hall featuring the Pair Statues under glass vitrines along the right wall, circa 1961. © Country Life/Future Publishing Ltd.



The pair statue of Meh-er-nefer and his son, sold at Christie's, The Exceptional Sale, 2022.

Within this context, Egyptian artifacts were oddities. Classical antiquity had been admired, collected, and emulated for generations, rooted in the study of Greek and Roman texts, with interest in its material culture intensifying after the systematic excavation of Herculaneum under the Bourbons in 1738. Yet some sixty years before Champollion's decipherment of hieroglyphs, and well before scientific interest in Egypt emerged, Egyptian objects were seen primarily as curiosities – unfathomably ancient and enigmatic, largely encountered through shabtis, bronzes, and mummified remains that trickled into antiquarian collections by chance.

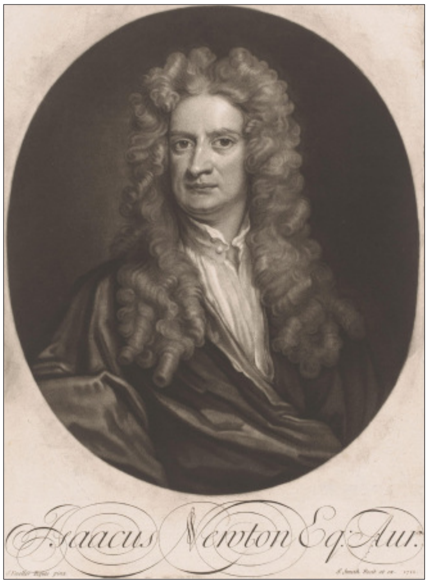
Large-scale Egyptian sculpture was virtually unknown in England at the time, and it is difficult to know precisely what impact Porter's Old Kingdom statues would have had at court: certainly admired for their sculptural presence, but otherwise presumably exotic, hard to categorize, perhaps primitive, and altogether perplexing. As Bute's influence waned by the mid-1760s, George III's focus increasingly turned to works associated with Britain's history and its empire. It was likely in this period of shifting focus that he presented the two Old Kingdom statue groups to Thomas Worsley (1711-1778) for display in his newly completed Hovingham Hall in North Yorkshire.

There is reason to believe that the royal gift was a deliberate gesture, for at Hovingham Hall, these two limestone sculptures found their spiritual home. Worsley was a close friend of Lord Bute, whose prominence at court likely shaped Worsley's own rise. The two met at Eton as schoolboys, sharing enthusiasms for horses and architecture that would shape both their adult lives, and maintained a lively correspondence, particularly as they were designing their estates. Worsley designed the Palladian-style hall himself between 1750 and 1770, inspired by his travels to Florence while bringing his own idiosyncratic touch, including the celebrated indoor riding school built into the entrance hall. King George III held both men in high regard, and the timing of his gift around the completion of Worsley's decades-long architectural endeavour can hardly be accidental. Rather, the statues were carefully selected, deeply admired by Worsley, and displayed from the outset within an interior conceived to receive them.

The two Old Kingdom statue groups are recorded in the inventory Worsley made of Hovingham Hall in 1778, the year of his death, and appear alongside Giambologna's Samson and the Philistine, another royal gift, now in the Victoria and Albert Museum. The inventory lists them as "Two Egyptian idols Isis & Osiris brought by Sir James Porter from Constantinople & given by him to King George III who gave them to me." Lacking a fuller understanding of Egyptian sculpture, unable to read the inscriptions, and inclined - as 18th century viewers often were - to interpret unfamiliar forms through a mythological lens, Worsley and his contemporaries misidentified the pair. They remained tucked away in Yorkshire, largely unnoticed by scholars and unpublished, until noticed by C.C. Vermeule (later Curator of Classical Art at the Museum of Fine Arts, Boston) who listed them in his 1955 "Notes on a New Edition of Michaelis." Only through the reappraisal by Egyptologists, including Cyril Aldred and I.E.S. Edwards, were the two groups correctly identified.

Far from a stray inclusion within an antiquarian collection and never relegated to the estate's garden by future generations (for the fate of "The Old Vyne Ramesses," now in the British Museum, see T. Knox, op. cit.), the Hovingham Hall Pair Statue survives as a powerful sculpture and an astonishingly early Egyptian import into Georgian Britain. The chain of provenance – Ottoman diplomacy, royal gift, continuous display, and eventual scholarly rediscovery – tells a vivid story of a fleeting period of antiquarianism in the Age of Enlightenment, before the surge of Egyptomania to come in the following century.

THE NEWTON / PAISLEY TABLE SNUFF BOX


Isaacus Newton Eq: Aur.

PROPERTY OF AN IMPORTANT COLLECTOR

11 LEARN MORE

AN HISTORIC AND IMPORTANT GEORGE I SILVER AND ENAMEL TABLE SNUFF BOX

UNMARKED, CIRCA 1715

Circular, the centre of the detachable cover with a perpetual calendar on black champlevé enamel within a square cartouche, beneath a crest, all within translucent green, red and yellow champlevé enamel arabesque foliate scrolls, incorporating bird masks and floral garlands, the outer border enamelled in black with the Easter Table within nineteen cartouches, each on a black enamel ground within coloured enamel and engraved scrolling foliate scroll and shell borders, the base with five mathematical tables for the prediction of the Sunset, High Tides, Moonlight, and two for the Equation of Time, all on a black ground surrounded by coloured enamel arabesque foliate scrolls and with a bird with wing's displayed above the central panel, with reeded rims, plain sides and gilt interior, *apparently unmarked*
3⅜ in. (8.5 cm.) diameter

£70,000-100,000

US$95,000-130,000
€81,000-120,000

PROVENANCE:

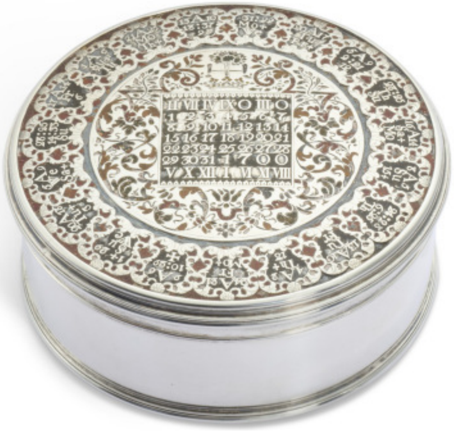
James Hamilton, Lord Paisley F.R.S., later 7th Earl of Abercorn(1686-1744), recorded by Brewster, op. cit., as a gift from Sir Isaac Newton (1643-1727), then to his third son,
The Hon. Rev. George Hamilton (1718-1887), then to his daughter, Isabella, wife of Lord George Seymour (1763-1848), then to their eldest son,
The Rt. Hon. Sir George Hamilton Seymour (1797-1880), then to his son,
Lt.-Col. Leopold Richard Seymour (1841-1904), then to his son,
Richard Sturgis Seymour (1875-1959), British Minister to Siam and to Bolivia, then to his son,
George Fitzroy Seymour (1923-1994) of Thrumpton Hall, Nottinghamshire,
George Seymour Esq.; Christie's, London, 11 May 1994, lot 135.
With Garrard and Co. Ltd., London, from whom acquired by the present owner.

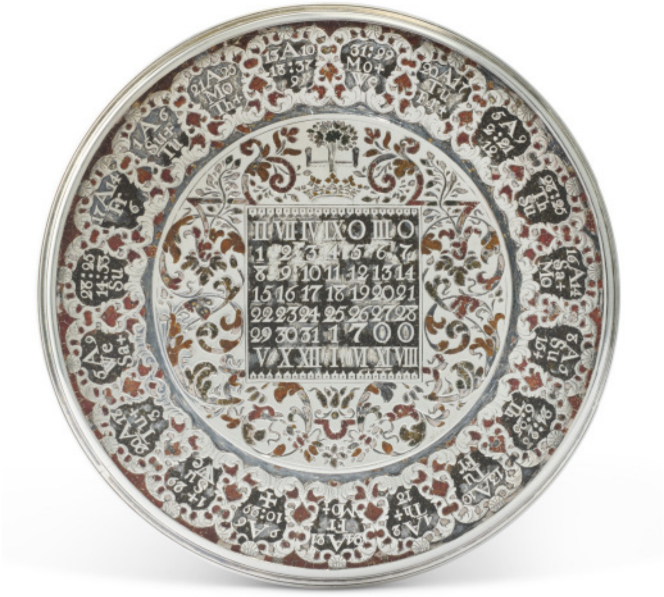
LITERATURE:

Sir David Brewster, *The Memoirs of the Life, Writings and Discoveries of Sir Isaac Newton*, London, vol. II, p. 417-422, illustrated.

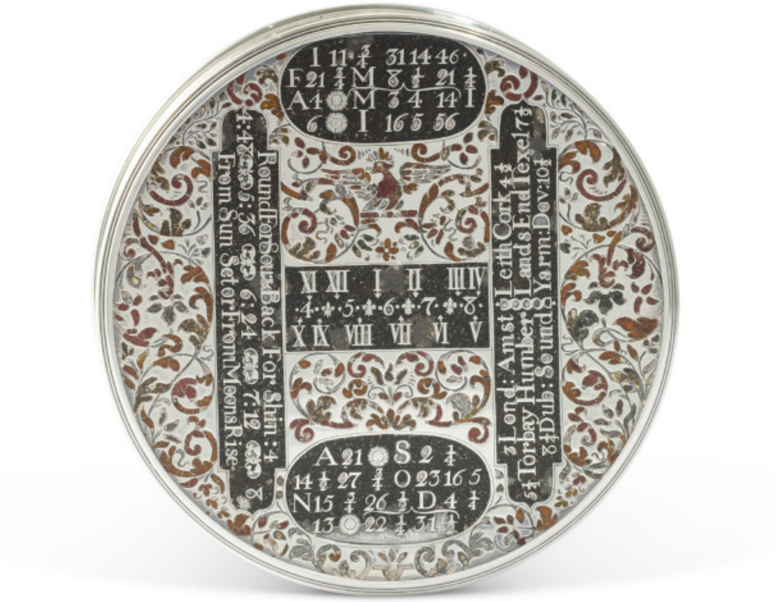
LORD PAISLEY

Born James Hamilton, Lord Paisley succeeded to the courtesy title of the Earls of Abercorn in 1701 on his father's accession to the earldom, following the death of his father's second cousin, Charles Hamilton, 5th Earl of Abercorn. He was greatly interested in scientific matters as demonstrated by his fellowship of the Royal Society. The archives of the Society record a correspondence by Lord Paisley on the observation of a comet that appeared in 1723 and a treatise '*Calculations and Tables relating to the attractive Power of Loadstones*' published in 1729, shortly after the death of Newton. Paisley was also co-author of '*A Treatise on Harmony, containing the Chief Rules for Composing in Two, Three and Four Parts*', with the German-English composer and theorist Dr. John Christopher Pepusch (1667-1752), published in 1730. Both Newton and Lord Paisley were Fellows of the Royal Society. It was Newton, as President, who proposed Lord Paisley for election to the Society on 10 November 1715. It is possible that this box was given in celebration of his election. Newton's biographer Sir David Brewster described it as '*one of the most interesting and valuable relics of Sir Isaac*'.





Top



Base

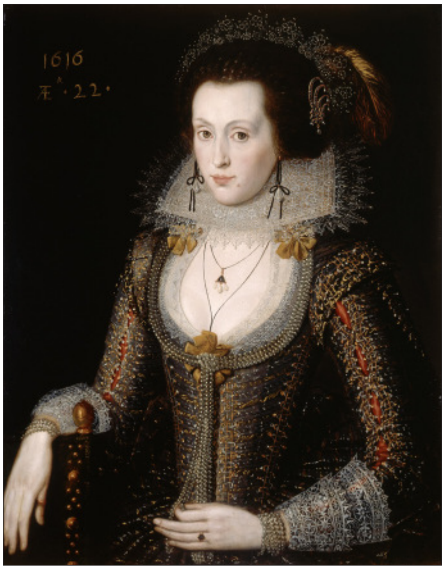
SIR ISAAC NEWTON
Newton's unrivalled genius for mathematical speculation was apparent from boyhood. Between 1665 and 1666, following his degree he declared 'I was in the prime of my age for invention, and minded Mathematics and Philosophy more than at any time since'. During this period of great mental activity he began 'to think of gravity extending to the orb of the Moon', but his studies were laid aside and it was nearly twenty years before he was to find agreement between the theory and the facts of his calculations. Between 1684 and 1686, with remarkable speed and concentration, Newton extended his earlier thoughts and completed his '*Principia*', published *circa* 1687.

On 11 January 1672 he was elected to the Royal Society and was admitted as a fellow of the Society in 1675. However, it appears he was in straightened circumstances and worried about his future, and in spite of being excused the weekly payment of 1s, he expressed a wish to resign. The matter was settled by a patent from the King and his work continued. By the end of 1675 he had produced a '*Discourse about Coulours*' to be read at the Royal Society, published in '*Optics*' in 1704. It is interesting to note that on the final page of Newton's copy of the second edition of '*Opticks*', 1717, where he lists the seven Precepts in his own handwriting, is an heraldic bird almost identical to that which appears on the base of this box. It might be that this was a badge or motif used by Newton.

In 1696, the year of reform in the Mint, Newton accepted the wardenship and what is known to have been 'a nest of idlers and jobbers' was speedily transformed by the strict uprightness of the philosopher. In 1699 he became master of the mint, a member of the council of the Royal Society and a foreign associate of the French Academy. In 1705 he was knighted by Queen Anne on her visit to Cambridge. In '*The Chronology of Ancient Kingdoms Amended*', published posthumously, Newton indicated a manner in which astronomy might be used to verify views on chronological points, which were held at that time. These have since been proved, by reference to Babylonian and Egyptian records, to be largely correct. He also produced another chronological work entitled '*Considerations about rectifying the Julian Calendar.*' Shortly before his death in 1727, he is recorded as summing up his life: '...like a boy playing on the seashore, and diverting myself in now and then finding a smoother pebble or a prettier shell than ordinary, whilst the great ocean of truth lay all undiscovered before me' [J. Spence's, *Anecdotes, observations, and characters of books and men*, London, 1820, p. 54].

For detailed analysis of the decoration and workings of the box see the extended essay at *Christies.com*

A MOTHER'S GIFT TO HER DAUGHTER: THE WARTON LAYETTE BASKET



Elizabeth Poulett, follower of Robert Peake, 1616,
© Denver, Art Museum, Gift of the Berger Collection
Educational Trust

12 LEARN MORE

A COMMONWEALTH SILVER LAYETTE BASKET

UNMARKED, CIRCA 1657

Oval and with flat corded rim, applied with two flower and foliage bracket handles, the broad border chased with sprays of flowers and fruiting branches, the centre later engraved with a coat of arms within Rococo cartouche, all within an oval floral wreath and surrounded by four allegorical scenes after engravings from Antonio Tempesta's *Ovid's Metamorphoses*, set in two panels with auricular masks and ornament between, the reverse of the central cartouche engraved with presentation inscription
30½ in. (77.5 cm.) wide overall
108 oz. 10 dwt. (3,374 gr.)
The inscription reads 'The gift of the Right Honou^{r}able the Lady Paulet to her daughter, M^{ris} Susanna Wharton May: 5, 1657'.

The mid-18th century arms are those of Archer quartering Eyre impaling Fitzwilliam, for John Archer (c. 1722-1800) and his wife Lady Mary Fitzwilliam, the daughter of John Fitzwilliam, 2nd Earl Fitzwilliam (c.1685-1728) whom he married in 1751. John Archer was the son of William Archer *né* Eyre (1677-1739). of Coopersale, Theydon Garnon, Essex and Welford Park, Berkshire.

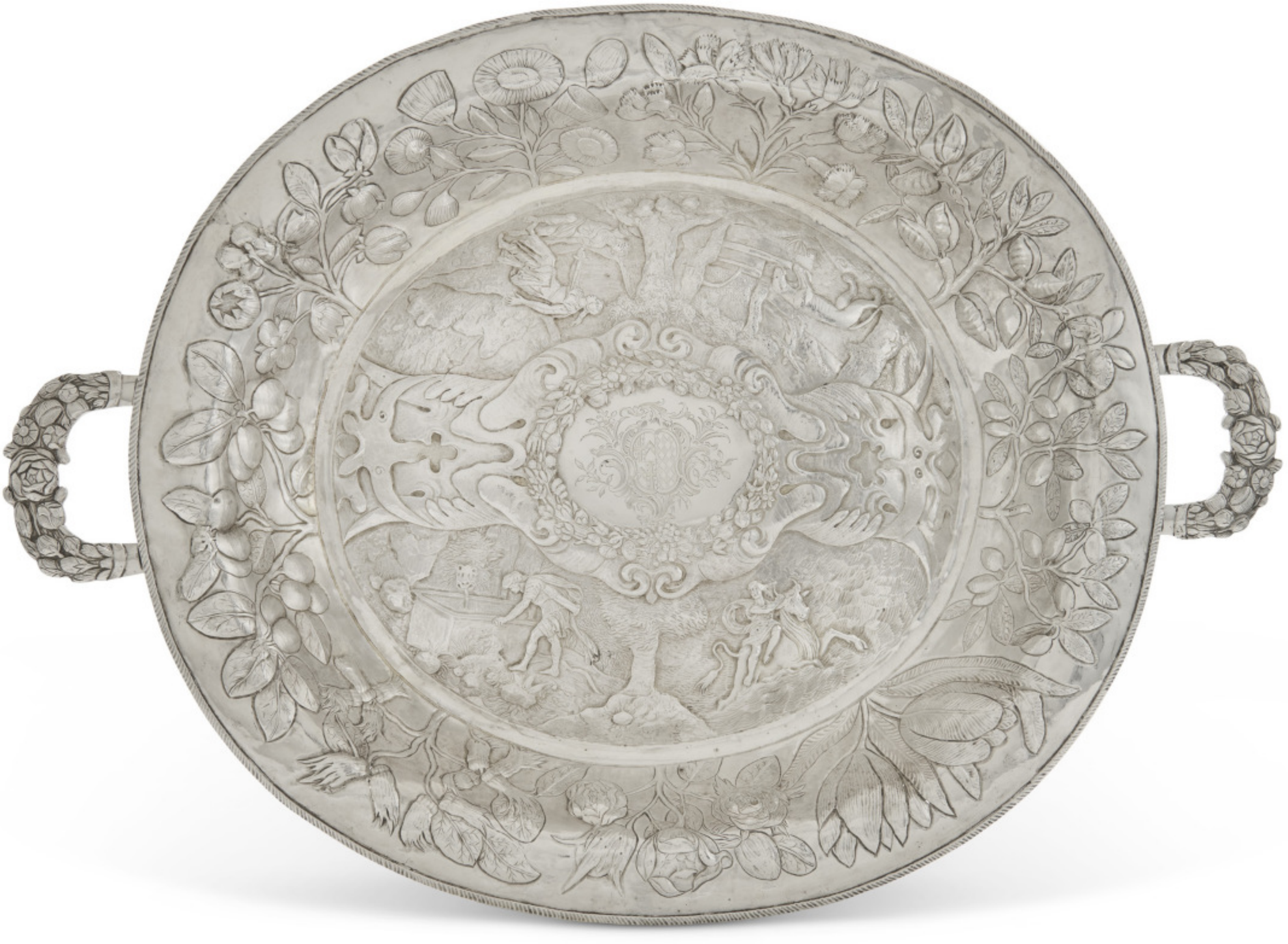
£80,000-120,000	US$110,000-160,000 €93,000-140,000

PROVENANCE:

Elizabeth, Lady Poulett (b.c.1593-1663), widow of John Poulett, 1st Baron Poulett (1585-1649), of Hinton St George, Somerset, a birthing gift to her daughter on 5 May 1657,
Mrs. Susanna Warton (b.c.1625-1682), wife of Michael Warton M.P. (1623-1688) of Beverley Park, and North Bar House, Beverley, Yorkshire, then by descent to their eldest son,
Sir Michael Warton Kt. (b.c.1648-1725), of of Beverley Park, and North Bar House, Beverley, Yorkshire and Albemarle Street, London, after his death without issue held in trust for the descendants of his three sisters, the youngest sister,
Susanna, Lady Newton (b.c.-1651-1737), who married as her second husband Sir John Newton 3rd Bt. (b.c.1651–1734), then to their son,
Sir Michael Newton 4th Bt. (b.c.1695-1748), who succeeded his uncle to the Warton estates in 1725, died unmarried, his estate passing to his sister,
Susanna Newton (d.1761) wife of William Eyre, later Archer, M.P. (1677-1739), of Coopersale, Essex and Welford Park, Berkshire, then to their eldest son,
John Archer (c.1722-1800) of Welford Park, Berkshire and his wife Lady Mary Fitzwilliam, whom he married in 1751, then by descent to their daughter,
Susannah Archer (b.c.1753-1837), wife of Jacob Houblon (1736-1783) of Hallingbury Place, Bishop's Stortford, Hertfordshire, in 1770, then by descent to their son,
John Archer Houblon (1773-1831) of Hallingbury Place, Bishop's Stortford, Hertfordshire and Welford Park, Berkshire, then by descent to his son,
John Archer Houblon (1803-1891) of Hallingbury Place, Bishop's Stortford, Hertfordshire and Welford Park, Berkshire, then by descent to his nephew,
Lt. Col. George Bramston Eyre, later Archer Houblon (1843-1913), of Hallingbury Place, Bishop's Stortford, Hertfordshire and Welford Park, Berkshire,
Col. Archer Houblon; Christie's, London, 20 March 1902, lot 51, (£131 to K), as probably by Van Vianen, Utrecht, 17th Century.
William Adolf Kolckmann (1870-1928) of Oakley Square, Camden, London, stockbroker,
Different Properties [W. A. Kolckmann]; Christie's, London, 11 June 1903, lot 114, (£101 to Colnaghi & Co.) as probably by Van Vianen, Utrecht, 17th Century.
With Colnaghi & Co. London, from 1903.

LITERATURE:

The Inventory of the Possessions of Michael Warton of Beverley, prepared after his death in 1688, p. 26, '*1 silver baskett*'.
Elizabeth Hall, ed., *Michael Warton of North Bar House, Beverley, An Inventory of his Possessions*, Hull, 1986, p. 39.
J. R. ter Molen, *Van Vianen: een Utrechtse familie van zilversmeden met een internationale faam,* Leiderdorp, 1984, vol. 2, p.134.



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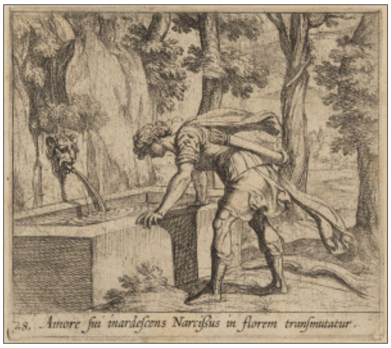
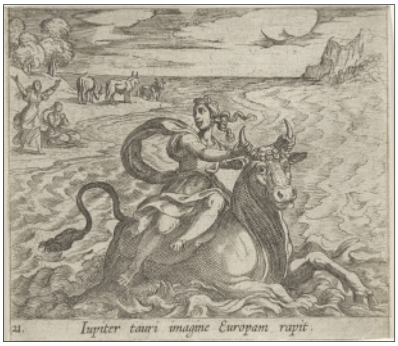
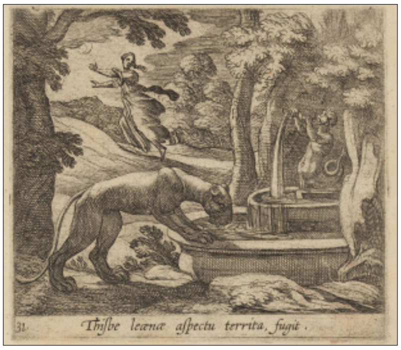

28. Amore ſui inardeſcens Narciſſus in florem tranſmutatur.

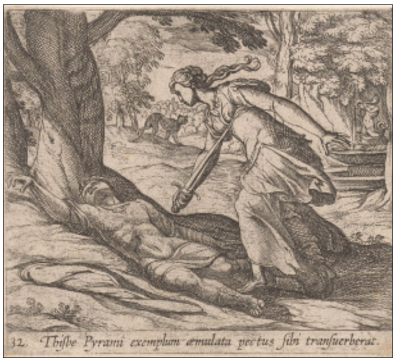
1. *Narcissus at the Fountain*, from Ovid's Metamorphoses, engraving by Antonia Tempesta, 1606, ©Rijksmuseum


21. Iupiter tauri imagine Europam rapit.

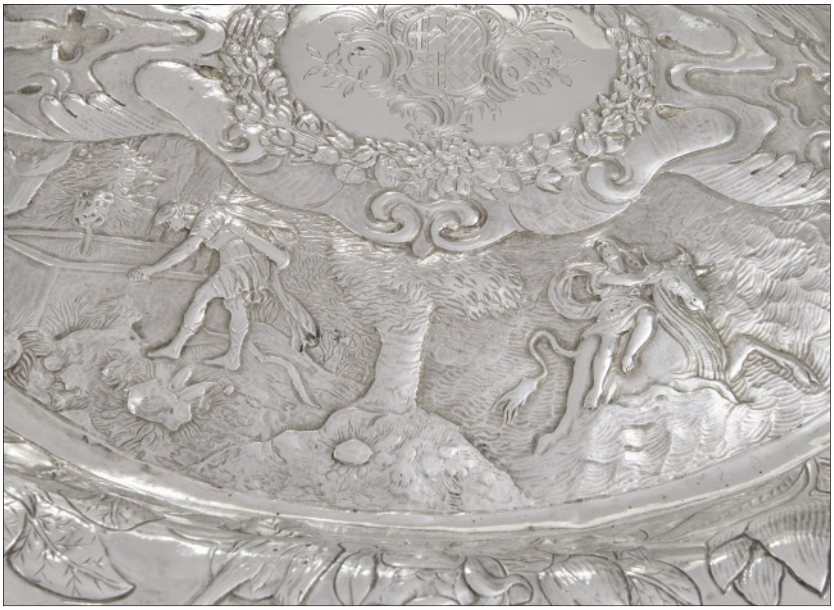
2. *The Abduction of Europa*, from Ovid's Metamorphoses, engraving by Antonia Tempesta, 1606, ©Rijksmuseum


31. Thiſbe leænæ aſpectu territa, fugit.

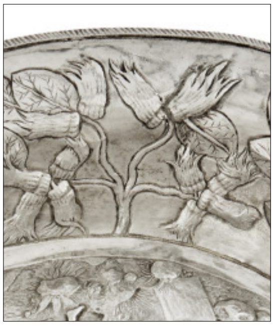
3. *Thisbe fleeing from the lioness*, from Ovid's Metamorphoses, engraving by Antonia Tempesta, 1606


32. Thiſbe Pyrami exemplum æmulata pectus ſibi tranſuerberat.

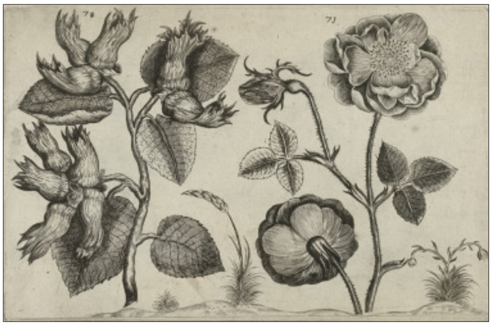
4. *The Death of Pyramus and Thisbe*, from Ovid's Metamorphoses, engraving by Antonia Tempesta, 1606



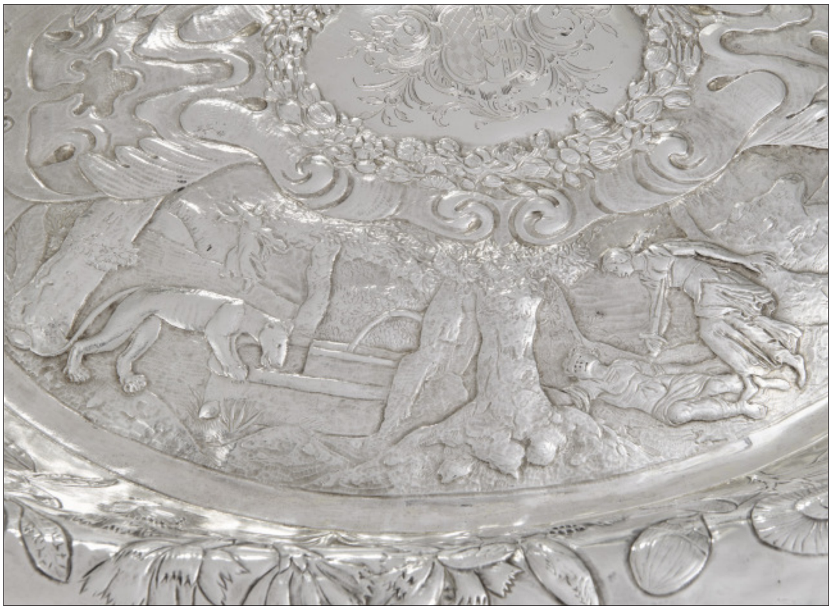
Detail of basin, Narcissus at the Fountain and the Abduction of Europa, from Ovid's Metamorphoses, after engravings by Antonia Tempesta, 1606 (see 1 & 2)



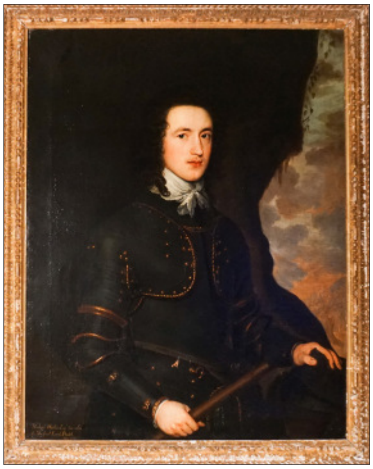
Detail of Hazel branch on basin, after Crispin van de Passe (see 5)



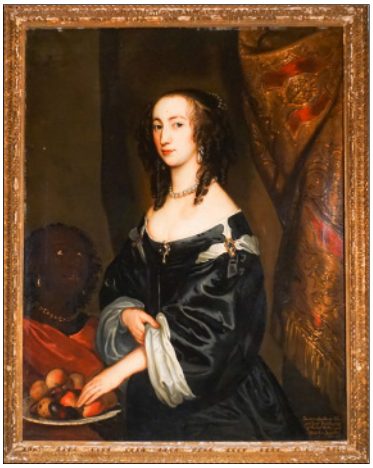
5. *Hazel branch with Hazelnuts*, Crispin van de Passe, Hortus floridus, 1614, ©Rijksmuseum



Detail of basin, Thisbe fleeing from the lioness and the Death of Pyramus and Thisbe, from Ovid's Metamorphoses, after engravings by Antonia Tempesta, 1606 (see 3 & 4)



Michael Warton, by John Hayls (1600-1679), courtesy of Weschler's Auctioneers & Appraisers



Susanna Warton, with an enslaved servant, by John Hayls (1600-1679), courtesy of Weschler's Auctioneers & Appraisers

THE HISTORY OF THE WARTON LAYETTE BASKET

This impressive and richly chased layette basket is an extremely rare and very early example of a form more usually found in the Netherlands. Dated to 1657 by the inscription, this appears to be the earliest known English example. Of particular note is its presentation by a mother to her daughter, as recorded by the inscription on the reverse. It was more usual for the layette basket or *luiermand,* filled with linen and clothes for the newborn child, to be presented by the husband's family.

It this case Susanna Warton, née Poulett, received the gift from her mother, the wealthy Lady 'Paulet', the widow of John Poulett, 1st Baron Poulett (1585-1649), of Hinton St George, Somerset. By the time of the gift, Lady Poulett had remarried. Her second husband was the Royalist John Ashburnham (1603-1671), later groom of the bedchamber to King Charles II, however, she used the form of address she bore when married to her first husband, father to Susanna Warton. A portrait of Lady Poulett aged 22, by a follower of Robert Peake, shows her wearing an elaborate dress of silver and gold thread, strings of pearls and jewelled hair ornaments. It was recently gifted from the Berger Collection to the Denver Art Museum and is reproduced here. It is notable that the basket passed through the female line on three occasions throughout its history.

Susanna married the wealthy Beverley M.P. and Royalist officer Michael Warton in 1646. He was educated at Beverley Grammar School and at St John's College, Cambridge. He served in the Royalist army until he was defeated at the Battle of Marston Moor in 1644. He was fined £1,600 on the estate of his father for delinquency. but succeeded to the estates of his grandfather in 1655. He and Susanna had seven children, four sons and three daughters. It is probable that this layette basket was a gift following the birth of their fourth son Charles, born in 1657. Michael Warton died in 1688 and an impressive monument to him and Susanna, who died in 1682, survives in Beverley Minster, now attributed to the sculptor William Stanton.

THE ICONIOGRAPHY OF THE WARTON LAYETTE BASKET

The present lot is set apart from other Dutch and English examples by the sophistication of its ornament. Instead of a single central scene or coat-of-arms found on other Dutch and English examples here a series of four stories taken from *Ovid's Metamorphoses* are displayed around the centre of the basket. They follow depictions of the tales engraved by the Florentine born painter and engraver Antonio Tempesta, "il Tempestino" (1555-1630), who worked extensively in Rome where he was closely associated with Flemish artists. An accomplished fresco painter, he is now chiefly remembered for his engravings, which include the 150 plates he created for *The Metamorphoses of Ovid (Metamorphosean Sive Transformationum)* published by the Dutchman Willem Jansz from 1606.

The scenes are arranged above and below the armorial cartouche.
The Abduction of Europa, *Ovid's Metamorphoses*, Book II, (lower right).
Narcissus at the Fountain, *Ovid's Metamorphoses*, Book III, (lower left).
Thisbe fleeing from the lioness at the spring, *Ovid's Metamorphoses*, Book IV, (upper right).
The Death of Pyramus and Thisbe, *Ovid's Metamorphoses*, Book IV, (upper left).

The overarching narrative could be read as a series of warnings about deception centred around love.
The Phoenician princess Europa deceived by Jupiter, who abducts her disguised as a bull.
Narcissus, vain and deceived by his own image, which he perceived as true love.
Thisbe flees from the lioness and Pyramus later seeing the bloodied veil as proof of Thisbe's death, brings about the resulting tragedy, illustrating the perils of false evidence and the dangers of youthful passion and impetuosity.

These scenes are surrounded by nine botanical specimens. A number derive from an early *florilegium,* Crispin van de Pass's *Hortus floridus in quo rariorum et minus vulgarium florum icones ad vivam veramque formam accuratissime delineatae*, published in Arnhem and Utrecht in 1614. Taking the later arms as a point of reference and proceeding clockwise, the specimens could be read as carnations, almonds, olives, tulips, roses, hazelnuts, plums, peonies and marigolds. The plate from *Hortus floridus* depicting hazelnuts is illustrated here.

THE DEVELOPMENT OF THE LAYETTE BASKET FORM

The simplest layette baskets or *luiermanden* were made from wicker or reed. A miniature example of *circa* 1675 is in the collection of the Rijksmuseum, Obj. no. BK-NM-5783-54. Others were made in Delftware. One painted with a Circumcision scene is in the same collection, Obj. no. BK-NM-9504. Examples in beadwork are also known, but the most costly silver *luiermanden* are very rare. Listed below are the known surviving Dutch examples, the majority of which are rectangular. The English examples following mostly take the form of the present lot, being oval, some pierced, and with flat bracket handles.

For a list of extant Dutch and English silver examples please see Christies.com.

THOMAS TOMPION:
MASTER CLOCKMAKER

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

***13** LEARN MORE

A WILLIAM AND MARY GILT-BRASS MOUNTED EBONISED STRIKING TABLE CLOCK WITH PULL QUARTER REPEAT

THOMAS TOMPION, LONDON, NO. 202, *CIRCA* 1692

CASE: the cushion moulded top surmounted by foliate tied gilt-brass handle and pierced foliate frets with floral swags, the glazed front door with conforming cast fret, cartouche escutcheon and false escutcheon, glazed sides, now with upper apertures also glazed, and rear door, raised on a moulded plinth, the front and rear cills both with impressed stamp '202'
DIAL 6⅞ x 7¾ inch rectangular dial plate of early phase 2 form, the silvered chapter ring with *Roman* hours and *Arabic* five minutes, with arrows between the double figures, sword-hilt half-hour and cross half-quarter-hour markers, pierced blued steel hands, the finely matted centre with straight-ended mock pendulum aperture, with subsidiary dials for rise and fall regulation, calibrated to the inside, and strike / no strike 'N / S' flanking the engraved signature cartouche 'Tho= Tompion / Londini / Fecit', winged cherub head spandrels to the lower angles, three pinned dial pillars

MOVEMENT: the eight-day twin chain fusee movement with verge escapement, rise and fall regulation, the rectangular plates joined by seven latched, knopped and ringed pillars, pull quarter repeat levers mounted to the backplate with cords to both sides of the case, striking at the half-hour and hour on two bells, brass bob pendulum, the backplate with oval cartouche engraved 'Tho. Tompion / Londini fecit' a winged mask above, engraved overall with entwined foliage and flowerheads, running wheat ear border, punch numbered to the lower edge '202'
14 in. (35.5 cm.) high; 10¼ in. (26 cm.) wide; 6½ in. (16.5 cm.) deep

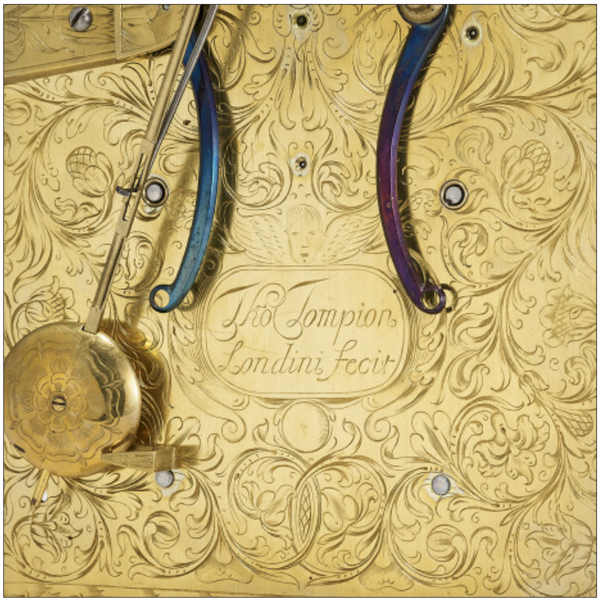
£70,000-100,000

US$95,000-130,000
€82,000-120,000

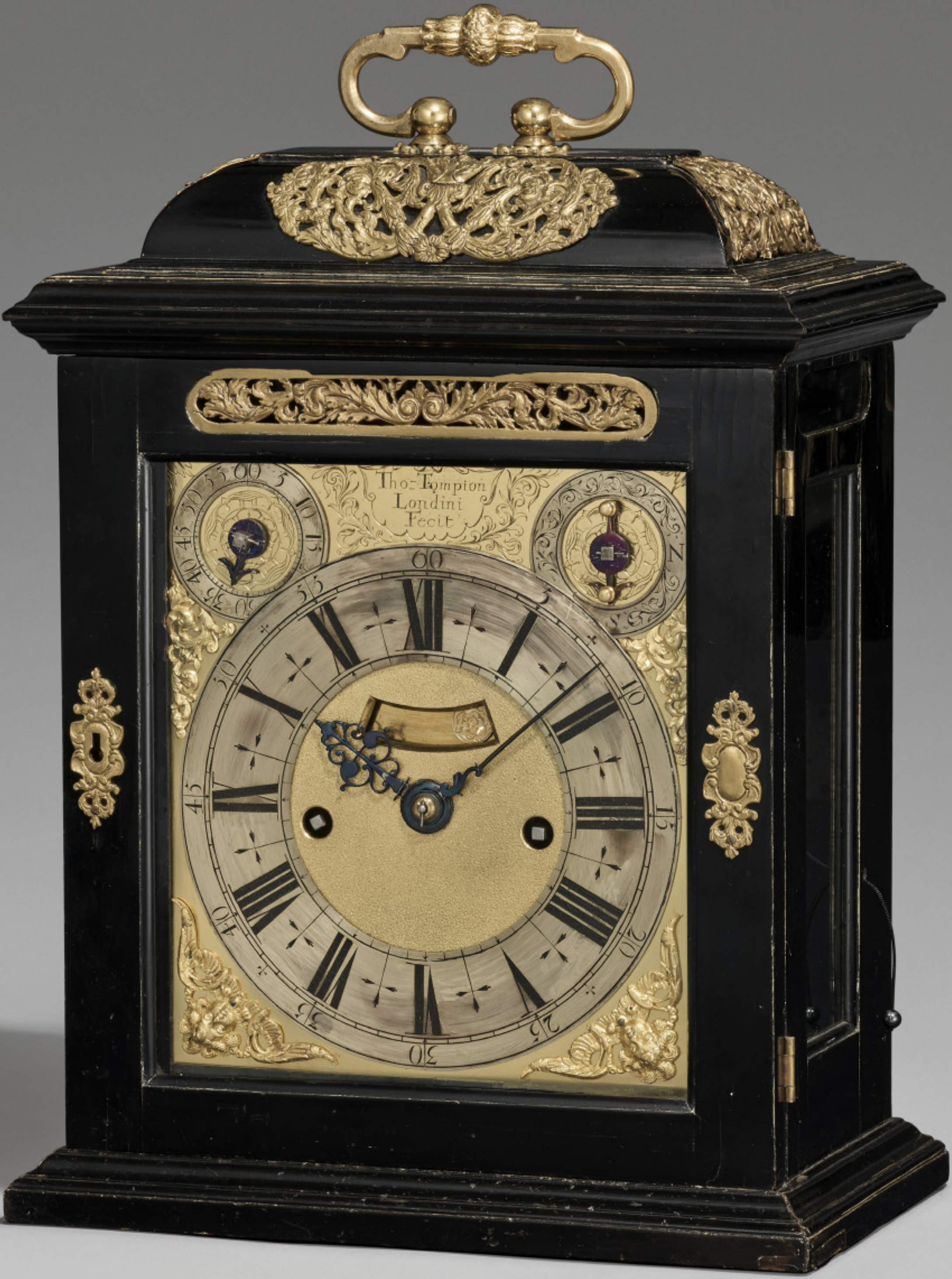
PROVENANCE:

Anonymous sale; Sotheby's, London, 19 October 1954, lot 219.
Private European collection.

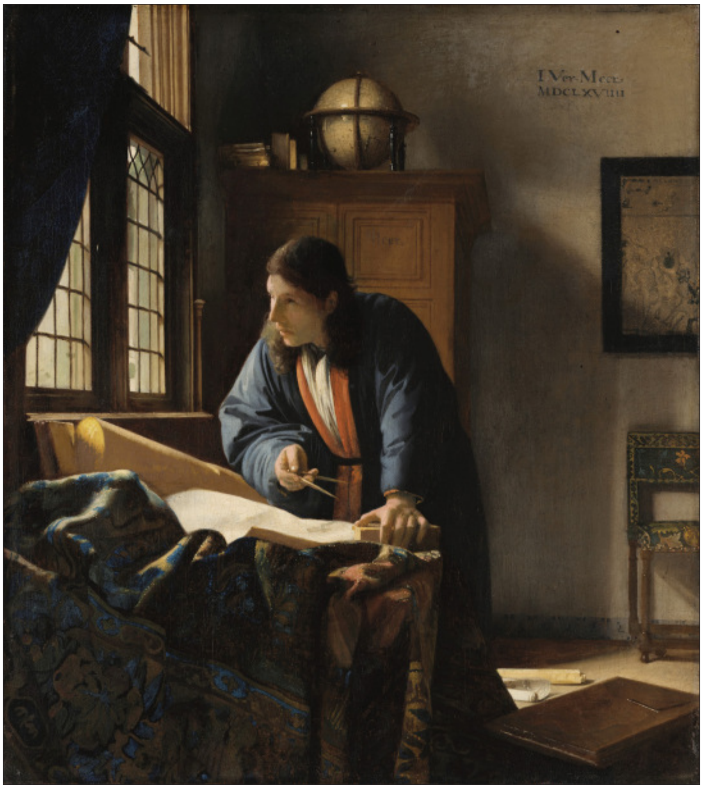
The engraving on the backplates of Tompion's table clocks can for the most part be identified with four principal craftsmen. The 'tulip' engraver is the earliest, the other three are identified by the clock on which their work is first known to have appeared: 'G.155', 'G. 195' and 'G. 515' (the 'G' referring to 'Graver'). (These were first recorded by the late Jeremy Evans and first discussed in his work *Thomas Tompion at the Dial and Three Crowns*, Ticehurst, 2006, p.69.)



Detail of signature cartouche to backplate engraved 'Tho. Tompion / Londini fecit'


Thos: Tompion
Londini
Fecit

A MAP BY BLAEU
DEPICTED IN VERMEER'S *THE GEOGRAPHER*



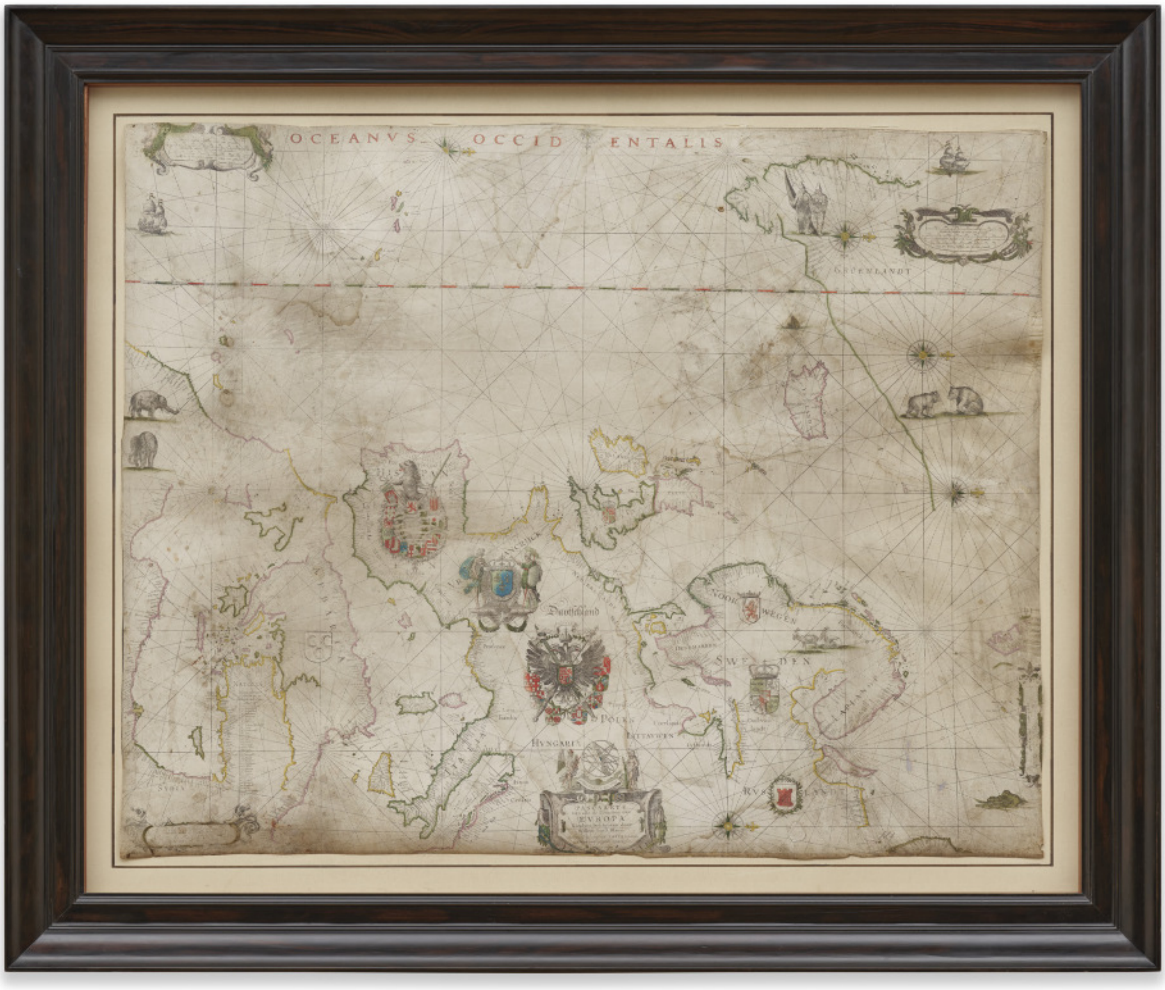
*14 LEARN MORE

BLAEU, WILLEM JANSZOON (1571-1638)

Pascaarte van alle de Zècusten van Europa [Sea chart of all the sea-coasts of Europe]. Amsterdam: [after 1621].

The map from Johannes Vermeer's *The Geographer*: the only recorded example printed on vellum remaining in private hands.

Blaeu's *Pascaarte van alle de Zècusten van Europa* is a major monument of 17th-century Dutch cartography. Issued contemporaneously with the establishment of the Dutch West India Company, it is closely tied to the Dutch Republic's surge in maritime power and commerce, capturing advanced early-17th-century knowledge of European and North Atlantic waters (including improved Greenland detail and the omission of persistent myths like 'Friesland'). Visually and technically, it follows a portolan-style language of navigation: dense coastal place-names, relatively sparse inland detail, and seas crisscrossed by rhumb lines radiating from compass roses. Interior lands and open seas are decorated with national coats of arms, ships, and emblematic figures including elephants and polar bears.



As a nautical chart designed for mariners, it presents a sweeping survey of coastal Europe: from Novaya Zemlya and the Arctic approaches, down past Norway into the Baltic, through the North Sea and around the British Isles and Atlantic coasts, and into the Mediterranean (with an additional inset for the eastern Mediterranean), while also stretching into the North Atlantic to include Iceland, Spitsbergen, Greenland, and the Azores. Its practical use is underlined by Johannes Vermeer, who placed a copy of the chart in the background of *The Geographer* (1668-1669; Städel Museum) alongside a globe and other working instruments of the geographer's craft. A working instrument of the Dutch maritime century, this is a chart at the intersection of navigation, empire, and art, rendered with a decorative ambition that appealed to a Golden Age master.

This example belongs to the first state of two, easily distinguishable by the spelling of 'Pascaarte' with a 'c' in the present state and a 'k' in the second. Examples of this state are known to have been printed on paper as well as on costlier but more durable vellum such as in the present map. Günter Schilder records a total of 9 copies extant (seven on vellum and two on paper) and another on paper is known to have been offered by a dealer in the USA. Besides the present copy, examples printed on vellum are held in institutions in Belgium (Stadsarchief Antwerpen), Hungary (National Széchényi Library), Germany (Berlin State Library; University and State Library Darmstadt; Baden State Library; Herzogin Anna Amalia- Bibliothek), and France (Bibliothèque Nationale). Recorded examples on paper are known in the Netherlands (Amsterdam University Library) and Germany (Stopp Collection).

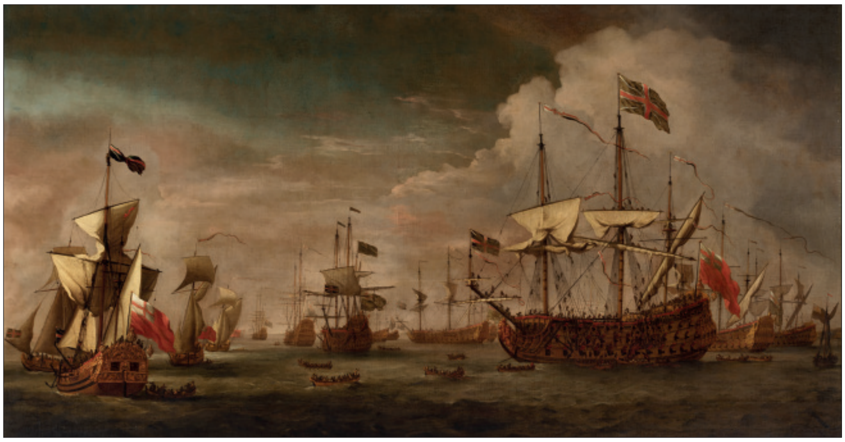
References: James A. Welu, 'Vermeer: His Cartographic Sources', in: *Art Bulletin* 57 (1975), pp. 541-44; Günter Schilder, *Monumenta Cartographica IV*, Alphen aan den Rijn 1993, 45.1 pp. 100-101.

Engraved map hand-coloured in outline on single sheet of vellum, overall size 687 x 868mm, oriented to the west, showing the seacoasts of Europe and North Africa, extending from Novaya Zemlya and the Gulf of Sydra in the east to the Azores and the west coast of Greenland in the west, and from the northern coast of Spitsbergen in the north to the Canary Islands in the south, with scale cartouches at each corner, large title cartouche topped by armillary sphere and the motto INDEFESSUS AGENDO at lower centre, four compasses, title, coats of arms and vignette embellishments all with partial hand colour (some general light soiling and staining, light abrasion with minor repair to an occasional diagonal line, small modern repairs). *Provenance*: PIASA, Paris, July 16th 2010 *Collections du Musee de la Citadelle Vauban, Belle-Ile-en-Mer, et a divers*.

£70,000-100,000

US$95,000-130,000
€81,000-120,000

THE CORONATION: A ROYAL NAVY BOARD SHIP MODEL OF 1685



Willem van de Velde the Younger (Leiden 1633-1707 Westminster) and Studio, depicting the 2nd rate three-decker *HMS Duke*, a sister ship of the Coronation © Christie's Image Archive

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***15** LEARN MORE

ATTRIBUTED TO ISAAC BETTS (FL. 1677-D. 1706) AND WORKSHOP

THE CORONATION, A RARE AND FINE NAVY BOARD MODEL OF 1685

Pearwood hull with original masts, yards, guns, and fittings
48 in. (122 cm.) high; 24 in. (61 cm.) wide; 52 in. (132 cm.) deep
Scale: 1:48

£600,000-800,000
US$810,000-1,100,000
€700,000-920,000

PROVENANCE:

Almost certainly John Vaughan (1639-1713), 3rd Earl of Carbery, Lord of the Admiralty (1683–1684) and President of the Royal Society,
almost certainly acquired from the estate of the above by Sir Richard Gough (1655-1728),
thence by descent in the Gough family at Gough House, Chelsea, London, until 1924, when sold by Mrs. Anstruther-Gough-Calthorpe to J. Rochelle Thomas, London,
with Charles of London, New York,
with Max Williams,
from whom acquired by Junius S. Morgan III (1892-1960), grandson of the financier, J.P. Morgan (1837-1913) and thence by descent until sold Junius Morgan's estate sale, Salutation, Glen Cove, Long Island (on the premises); Sotheby's Parke Bernet, New York, 30 May 1974, 2nd of 4 days, lot 487, where acquired by the present owners.

EXHIBITED:

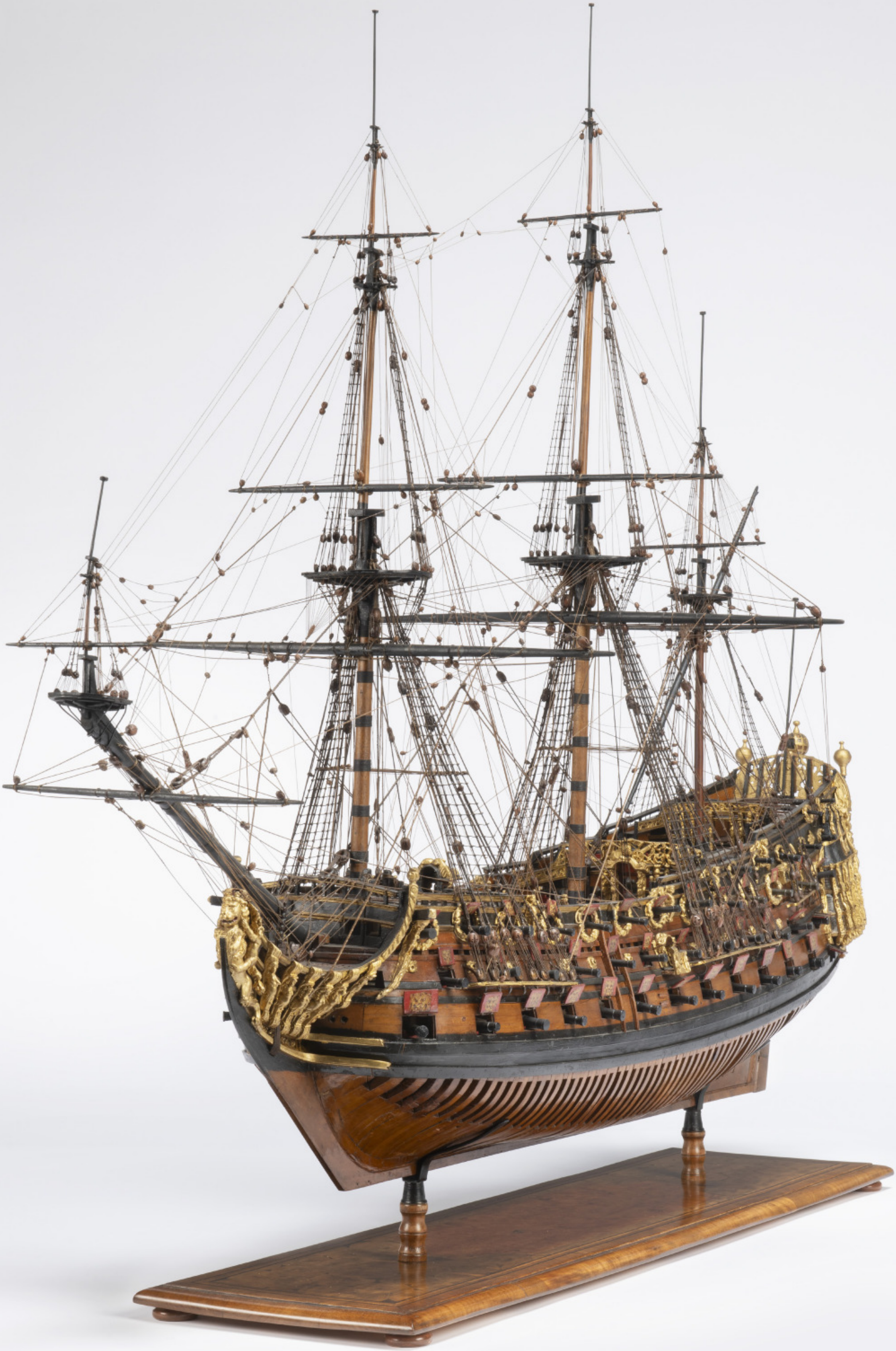
London, Kensington Palace, London Museum, 1911-1924.
New Haven, Connecticut, Yale Center for British Art, *Spreading Canvas*, 15 September-4 December 2016.

LITERATURE:

'Coronation Ahoy!', *The Literary Digest*, 24 May 1924, p. 31.
McCormick, W. B., 'Model of H.M.S. Coronation', *International Studio*, May 1924, pp. 152-153.
Singleton, E., ed., 'A Famous Ship Model (cover illus.)', *The Antiquarian*, May, 1924, p.11.
Nance, R. Morton, *Sailing-Ship Models*, London: Halton & Truscott Smith, Ltd., 1924, p. 70, pl 37.
Laughton, L. G. C., *Old Ship Figureheads and Sterns*, London: Halton & Truscott Smith, Ltd., 1925, pp. 73, 132-33, 185,
Culver, H., *Contemporary Scale Models of Vessels of the Seventeenth Century*, New York: Payson & Clarke Ltd., 1926, No. 25.
Fox, F., *Great Ships the Battlefleet of King Charles II*, London: Conway Maritime Press, 1980, p. 164, pl. 35.
Franklin, J., *Navy Board Ship Models 1650-1750* (cover illus.), London: Conway Maritime Press Ltd., 1989, pp. 6, 23, 25, 36, 41, 42, 48, 57, 181, colour pls. 2 and 3, pls. 102-6.
Winfield, R., *British Warships in the Age of Sail 1603-1714*, Barnsley: Seaforth Publishing, 2009, p. 35.
Kriegstein, A. and H., *Historic ship models of the seventeenth & eighteenth centuries in the Kriegstein Collection*, Barnsley: Seaforth Publishing, 2021, pp. 48-59.
Stephens, S. and Ball, N., *Navy Board Ship Models,* Seaforth Publishing, 2018, Appendix.

For extended literature see *Christies.com*

This rare and extremely fine Navy Board model, with its distinctive unplanked lower hulls and exposed stylised frame timbers, is that of the *Coronation*; a 90 gun, three-deck warship built by master shipwright Isaac Betts for the Royal Navy Portsmouth dockyard, and completed *circa* 1685. The model stands as a testament to 17th-century maritime craftsmanship and naval ambition. Three-decked warships - among the largest and most formidable in the fleet - are exceptionally rare in model form, with only a handful of rigged Restoration examples known to survive.

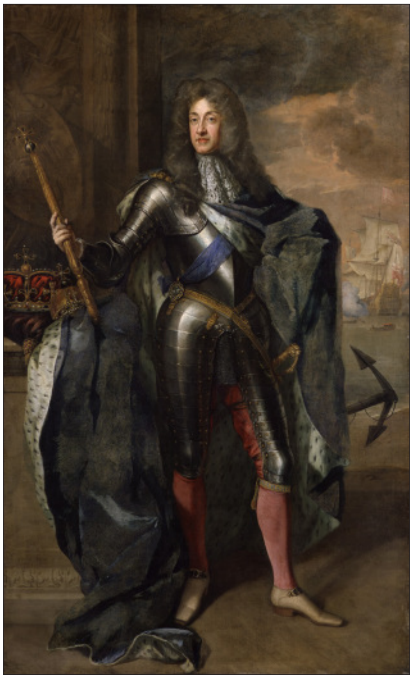


SAMUEL PEPYS AND THE ‘THIRTY GREAT SHIPS PROGRAM’ OF 1677

By the conclusion of the Third Anglo-Dutch War in 1674, the English fleet had fallen into a state of decline. Owing in large part to the advocacy of Samuel Pepys - then Secretary to the Admiralty and himself a keen student and collector of ship models - Parliament was persuaded to remedy the deficiencies by funding an expansion of the Navy. On March 5, 1677, the colossal sum of £600,000 was authorized for the construction of thirty new ships; one was to be a 1st rate, nine were to be 2nd rates - the *Coronation* being one - and twenty were 3rd rates. The ‘thirty great ships’ of the 1677 building program formed the backbone of the Royal Navy at the close of the 17th century and established the pattern of British naval dominance that lasted over two hundred years. The *Coronation* was the last of the thirty ships to be built, and Pepys recounts that construction took over five years.[1] The ship was launched on April 23, 1685, exactly one month after the coronation of James II and the three cyphers of James II that appear on the ship are emblematic of his royal authority.

The *Coronation* was the largest ship launched during his reign and fought bravely at the Battle of Beachy Head on June 30th, 1690. A combined Anglo-Dutch fleet engaged the largest French fleet that had ever been put to sea. The *Coronation* was the flagship of Vice-Admiral Sir Ralph Delavall, who led the Blue division, and she saw fierce action in the engagement. The allied British and Dutch forces fought bravely but ultimately succumbed to superior numbers.

Throughout the seventeenth century, the Royal Navy’s great ships customarily withdrew each autumn to the shelter of the Thames and Medway, avoiding the dangers of winter seas. In 1691, with war against France ongoing, the *Coronation*, under Captain Charles Skelton, sailed with the Channel Fleet commanded by Admiral Edward Russell, who vainly sought to engage the enemy. Severe south-westerly winds on 2 September forced a retreat towards Torbay, and by the following morning a gale drove the fleet towards Plymouth. Unable to clear Penlee Point, the *Coronation* anchored offshore, sprang a leak, and, despite her masts being cut in a desperate attempt to save the ship, she sank in 22 fathoms of water off Rame Head west of Penlee Point, taking 660 crew members and Captain Skelton with her.


Sir Godfrey Kneller, *Portrait of King James II*, 1684
© National Portrait Gallery, London

PROVEVANCE

The *Coronation* model was built at the Portsmouth naval dockyard and almost certainly first entered the collection of John Vaughan, 3rd Earl of Carbery, who served as a Lord of the Admiralty (1683-1684) and later as President of the Royal Society, succeeding Samuel Pepys in that role, although Pepys was evidently not a fan, describing him as "the lewdest fellow of the age". Vaughan built a home in Chelsea in 1707, and when he died in 1713 without a male heir, the house and its contents were acquired by Sir Richard Gough.

The model remained at Gough House, Chelsea, descending through the Gough family until 1911, when it was lent by Mrs Anstruther Gough-Calthorpe to the London Museum at Kensington Palace. While on public display, it was examined by Dr R. C. Anderson—one of the foremost naval historians of the twentieth century—who later became Chairman of the Board of Trustees of the National Maritime Museum, Greenwich, and oversaw the re-rigging of the *Coronation* as it appears today.

UNIQUE CHARACTERISTICS OF THE *CORONATION* MODEL

Listed as model number 25 in Henry Culver’s *Contemporary Scale Models of Vessels of the 17th Century* (*op., cit.*), the *Coronation* remains in remarkable condition retaining its original masts, tops, and the majority of the original yards guns and fittings, including the distinctive spherical stern lanterns. It is unquestionably a masterpiece of 17th-century craftsmanship and displays a number of remarkable features for a post-Restoration three-decker.

A particularly unusual, apparently unique, feature is the row of fixation points between the gunports along the planking of the middle gun deck, modelled as lion mask gargoyles. These have recently been identified as attachment points for fire booms - long poles used to keep incendiary vessels at a safe distance from highly combustible warships – and are delineated in an unfinished drawing by Van de Velde of the *Duchess* in the collections of the National Maritime Museum, London (NMM1216).[2] The catastrophic loss of the 100-gun first-rate *Royal James* to fireships at the Battle of Solebay in 1672 prompted King Charles II to order that all first- and second-rate ships under the Act of 1677 be fitted with such defensive measures. Their depiction on the *Coronation* model is significant, as no other known Navy Board model incorporates these features.

Elaborate entry ports, adorned with crouched lions carved over the canopies, are present on both the port and starboard middle decks - an unusual detail, as most 2nd rates and even some 1st rates featured only a single port-side entry. Winding staircases connect the side gangways to both the poop and quarterdecks. Additionally, there is an unusual twisted, covered staircase leading from the quarterdeck to the upper deck, tucked beneath the gangway on the port side. Entry to this staircase is through an intricately decorated arched companionway.

Before the invention of the steering wheel in the early 18th century, ships were steered using a whipstaff. This model is the only known example of a 17th-century three-decker fitted with such a mechanism. This example is complete with a pivoting rowel through which the long whipstaff passes, the lower end of which is linked to the tiller via a metal crank. From this confined position, the helmsman had no direct view of the ship’s course and relied entirely on instructions relayed from the captain or master two decks above.

The magnificent gilded stern is richly adorned with rows of cherubs, foliate balustrades, and figures astride dolphins framing the upper gallery. At its centre is a royal coat of arms flanked by the lion and unicorn, while the taffrail is embellished with cupids riding hippocamps and others standing upon dolphins that support a crowned shield bearing the King’s cypher. Garter Stars are applied to the topside frieze planking and catheads, and a striking lion figurehead attended by cupids clinging to its mane. The profusion of gilded carving on this model has been compared to the fully rigged model of the 1st rate *Prince* of 1670 at the Science Museum in London (Object No.1895-56/2). For a 1:48 scale Navy Board model of an unrigged, two-deck 5th rate ship of circa 1710-24, see Christie’s, London, 19 November 2003, lot 245 (£663,750 inc. premium).

Christie’s would like to thank Simon Stephen, Curator of Ship Models and Small Boats at the Royal Museum Greenwich, and Richard Endsor for their assistance in preparing this catalogue entry.

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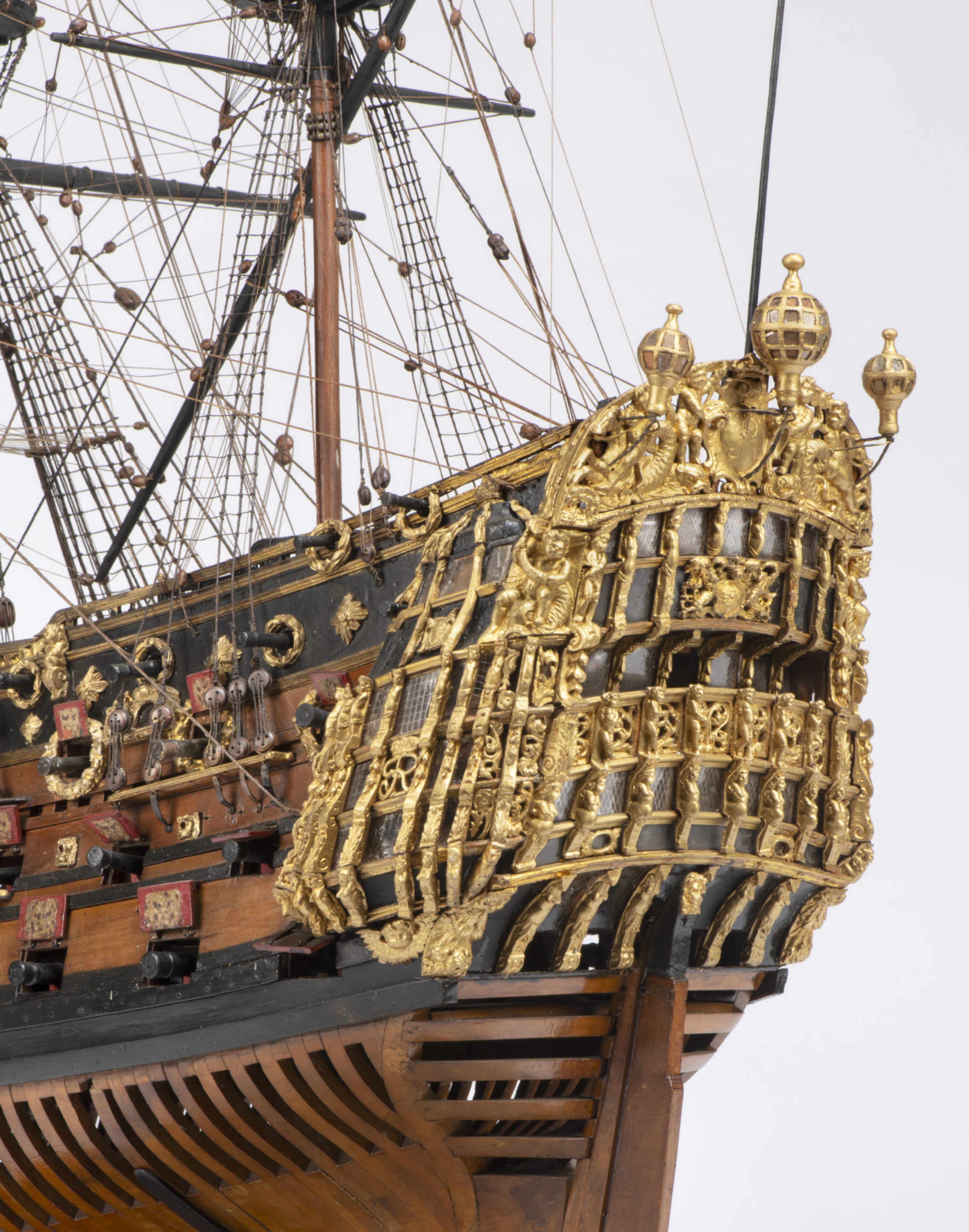
[1] Samuel Pepys, *Memoirs Relating to the State of the Royal Navy of England, for Ten Years, Determined December 1688*, London: Printed for Ben Griffin, 1690, p. 62.

[2] See Richard Endsor’s forthcoming publication for a discussion of the introduction of fire booms by King Charles II and their portrayal on the *Coronation* (Endsor, R., *The Lost Navy Ships of Charles II’s Navy, Understanding the Seventeenth-Century Warship*, Osprey Publishing, August 2026).



A TASTE FOR THE RENAISSANCE: PRECIOUS OBJECTS FROM A PRINCELY KUNSTKAMMER

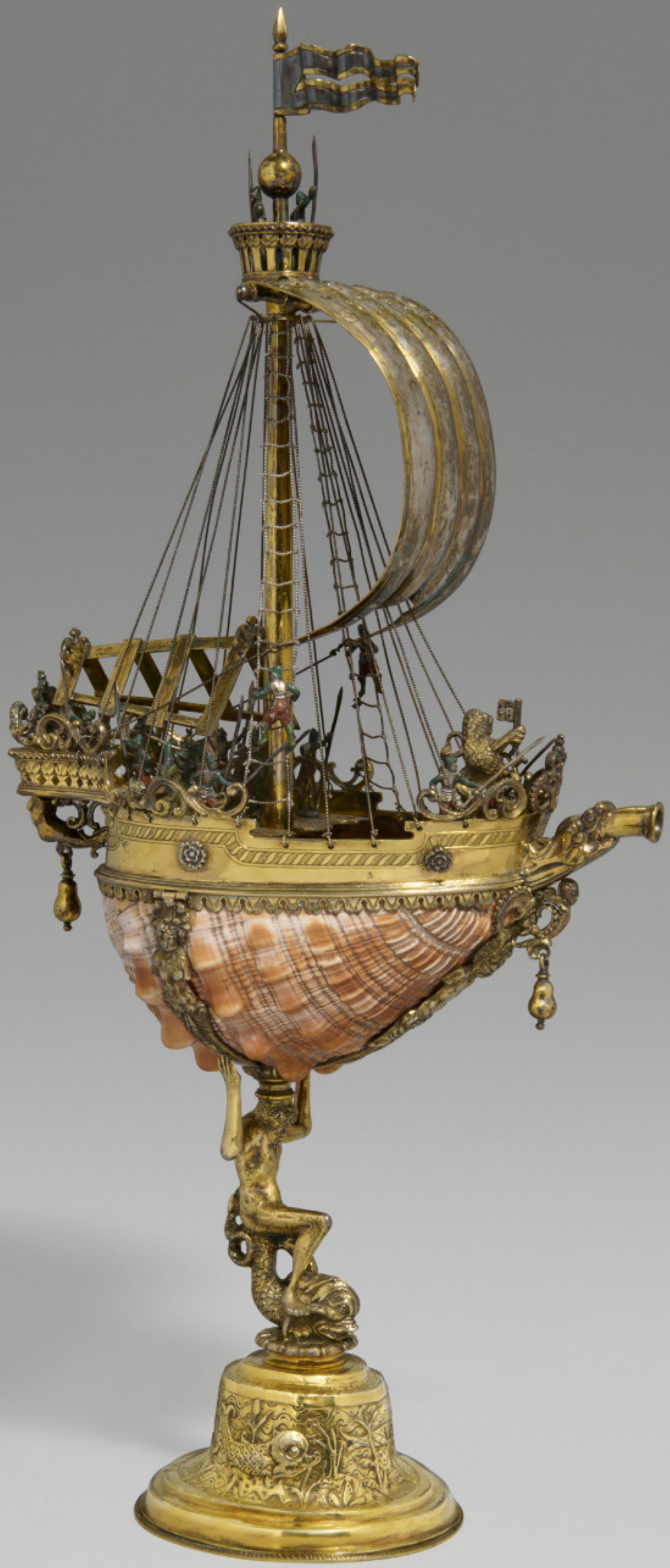
Collecting is an inherently personal journey - one that offers not only pleasure, but also continual discovery, education, and intellectual enrichment. While collecting can be traced back to Antiquity, it was during the Renaissance that the practice became formalized around three categories: Naturalia (products of nature), Artefacta (products of man) and Scientifica (mechanical products). Although conceived as objects for private contemplation, intended to deepen the understanding of the natural and man-made world, these works soon came to serve as powerful expressions of erudition and social status.

Gradually, these collections evolved into private museums - spaces for display, study, and intellectual exchange – and became known by various names. References to such spaces first appear in the 14th century, known as estudes in France and studioli in Italy, with notable early patrons including Lionello d'Este (1407–1450) and Lorenzo de' Medici (1449–1492). In Germanic countries, these were known as a Kunstkammer (art chamber), Wunderkammer (cabinet of curiosities) or Schatzkammer (treasury) – perhaps the most enduring names of all - and appeared throughout the 16th century fuelled by the Age of Discovery and the Habsburg dynasty. Emperor Ferdinand I (1503–1564) founded the earliest recognized Kunstkammer in Northern Europe around 1553–1554 in Vienna which evolved into the modern Kunsthistorisches Museum (KHM) in Vienna. His second son, Archduke Ferdinand II (1529–1595), was the first ruler to present his Kunstkammer according to a systematic concept within a purpose-built museum at Ambras Castle in Innsbruck, where it remains to this day. Meanwhile in Germany, the Electors of Saxony, starting in 1560 with Elector Augustus (r.1555-1586), built in Dresden a "working" museum centred around science and technology to serve as a university open to all, alongside the more precious objects kept in the Treasury, which now form the Grünes Gewolbe (Green Vault). Later, Emperor Rudolf II (r.1576-1612) established what is regarded as the most spectacular Kunstkammer in the Hradčany Palace in Prague. These collections continued to be enriched by successive rulers, and they stood not only as potent symbols of dynastic power but also as repositories of knowledge and beauty, intended to inspire and be appreciated by future generations.

Whether a princely museum or an amateur's cabinet, each collection reflects its creator—a singular vision expressed through a deeply personal ordering of the world within their own Kunstkammer. Archduke Ferdinand II organised his around eighteen colour-coded cupboards: green for silver, blue for crystal etc. Francesco de' Medici (1541-1587), much like Emperor Rudolf II, chose to organize his around themes, including zoology, botany, mineralogy, horology and scientific instruments, globes, maps, arms and armour, coins, medals, prints, furniture, and organic material such as amber and ivory.

Beyond the act of collecting lies the enduring legacy of the arts, as objects pass through successive hands across time and place, while new works are continually brought into being through the patronage of collectors and the skill of artists and craftsmen. The works that follow epitomize this spirit, reflecting the Renaissance tradition of collecting and the timeless pleasure each object affords the discerning viewer.

> *"...a repository of artificial and extraordinary things, of every rare treasure and precious furnishing, of buildings and pictures that are examined and collected together here in this theatre, in order that through the repeated inspection and study of them, one may obtain in rapid, easy, and certain fashion singular knowledge and a marvellous practical experience of all things."*
>
> - Samuel Quiccheberg, advisor to Duke of Bavaria Albrecht V, in 1565



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 16 - 22)

***16** LEARN MORE

A GERMAN PARCEL-GILT SILVER-MOUNTED SHELL NEF

BREMEN, CIRCA 1600, MAKER'S MARK L BENEATH A CORONET

On oval spreading base with corded rim, the raised centre chased as the the seabed with monsters, the stem formed as male figure astride a dolphin and supporting the body formed from a Queen Helmet shell, held by four caryatid straps, the Queen Helmet shell body fitted with a shaped rim forming the balustrade, pierced for the ropes and fitted on the bow with a sea monster spout and on the other side with a mermaid supporting the stern, fitted with an open canopy, the bridge applied with cold enamelled soldiers and sailors, the mast with billowing sail, the crows-nest with two figures and flag, the bow further applied with an upright lion holding a key, symbol of the city of Bremen, *marked on base and rim, with assay scrape*
16¾ in. (42.5 cm.) high

£120,000-180,000 US$170,000-240,000
€140,000-210,000

PROVENANCE:
Private Collection, Paris.
with Kenneth Davis Ltd., London, 2017.

EXHIBITED:
Paris, Hôtel de la Marine, *A Taste for the Renaissance: a dialogue between collections*, 6 March - 30 June 2024, no. 131.

LITERATURE:
E. Edwards et J. Rohou, *Le Goût de la Renaissance: Un dialogue entre collections*, Heritage, 2024, p. 410, p. 307, illustrated.

COMPARATIVE LITERATURE:
F. M. Kammel, ed., *Traumschiffe der Renaissance*, Munich, 2024.

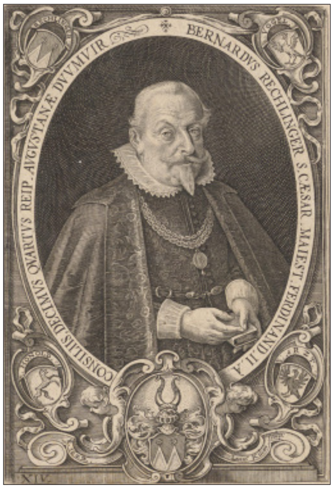
Nefs are the most visually impressive form of Renaissance drinking vessels and examples that integrate exotic materials such as shells, ivory, amber or rock crystal are amongst the rarest with most held in princely *kunstkammers* such as the Green Vault in Dresden or museums.

A METAPHORIC CELEBRATORY CUP

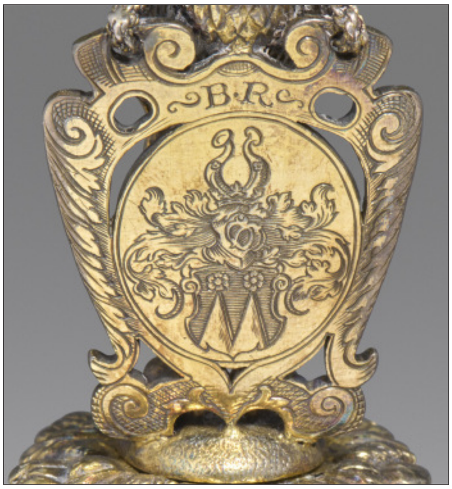
The term 'nef 'derives from the Latin *navis,* meaning 'ship'. As in ecclesiastical architecture, the nave symbolises the Church as a vessel of salvation. As secular objects, nefs were placed during princely banquets beside the ruler or host to hold napkins, cutlery, and other dining implements. In Germanic culture, the nef became a celebratory cup in the form of a ship within the tradition of drinking games known as *Trinkspiel.* The 16th and 17th centuries were the golden age of *hanaps* in a variety of forms, which became essential pieces on the festive tables and buffets of wealthy families and guilds. Indeed the nef became an important symbol of the merchants, whose wealth largely derived from maritime trade; it was therefore a logical and ideal shape for a *hanap*, and by extension, a symbol of the owner's role in modern commerce.

BREMEN: CITY OF MERCHANTS

Bremen was an important Hanseatic port city with a rich merchant population. The *Schütting*, the city's merchant and tradesmen guild hall, located across from the town hall in Bremen's market square and the second most important building in the city, displays symbols of the city's mercantile and maritime history. The gable features a medieval cargo ship, known as a *Kogge*, with Neptune above and two shields beneath, one with the key representing St Peter, adopted by the city in 1366 after its liberation from the occupation by Prince-Archbishop Albert II. This Nef presents all the right attributes to suggest that it could have been made for the city guild to be used for banquets and as a symbol of wealth and power.


BERNARDVS RECHLINGER S.CÆSAR.MAIEST.FERDINAND.II.A
CONSILIIS DECIMVS QVARTVS REIP.AVGVSTANÆ DVVMVIR
XIV

Portrait of Bernhard von Rehlingen, by Lucas Kilian, 1615-1624, Rijksmuseum.



Detail of arms and initials of Berhnhard von Rehlingen (1563-1645)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 16 - 22)

~*17 LEARN MORE

A GERMAN SILVER-GILT MOUNTED OSTRICH EGG CUP AND COVER

MARK OF GEORG CHRISTOPH I ERHART (ERHARD), AUGSBURG, 1612-1616

On circular spreading foot chased with a chain-link band, the raised centre applied with three scrolls and three cartouches centred by a cherub mask, the stem formed from three *accollé* ostriches interspersed with caryatid scrolls, the egg forming the cup held by three large straps depicting a winged caryatid attached to the stiff-leaf borders, the conforming cover with raised finial formed as an ostrich holding a shield engraved with coat-of-arms and with initials above, *marked on foot, rim and cover, with assay scrapes*
16⅞ in. (43 cm.) high
The arms and initials are those of the von Rehlingen (also spelt Rehlinger, Relinger, Rechlinger or Röhlinger) with the initials 'BR' for Bernhard von Rehlingen (1563-1645).

£150,000-250,000
US$210,000-340,000
€180,000-290,000

PROVENANCE:
Bernhard von Rehlingen (1563-1645).
Michael Wellby (1928- 2012).
with Kenneth Davis Ltd., London, 2015.

This impressive cup is engraved with the arms and initials of Bernhard von Rehlingen (1563–1645) a member of an old Bavarian noble family and an influential councillor of Augsburg who ardently defended the rights of Protestants. This cup with its exotic ostrich egg, a symbol of moral value and strength may have been a gift created by a Protestant goldsmith for the defender of their cause.

THE OSTRICH: MYSTICAL CREATURE OR GUILD EMBLEM?

Ostriches were introduced to Europe as early as Antiquity through Roman imports and later appeared in medieval menageries. Their eggs were often associated with those of mythical creatures such as the griffin and the phoenix, as well as the pelican, and came to symbolise the Passion of Christ and the Immaculate Conception and as such immortality and sacrifice. As a result, the ostrich acquired a strong mystical and symbolic significance.

From the late 13th century onwards ostriches were believed to be able to consume iron and other metals. This unusual reputation led the bird to become an emblem of the iron trade. Although by the late 17th century, naturalists began challenging the notion of the ostrich as a “metal eater”, the association endured, establishing the bird as a lasting symbol of the iron industry.

ORNAMENTAL OBJECTS

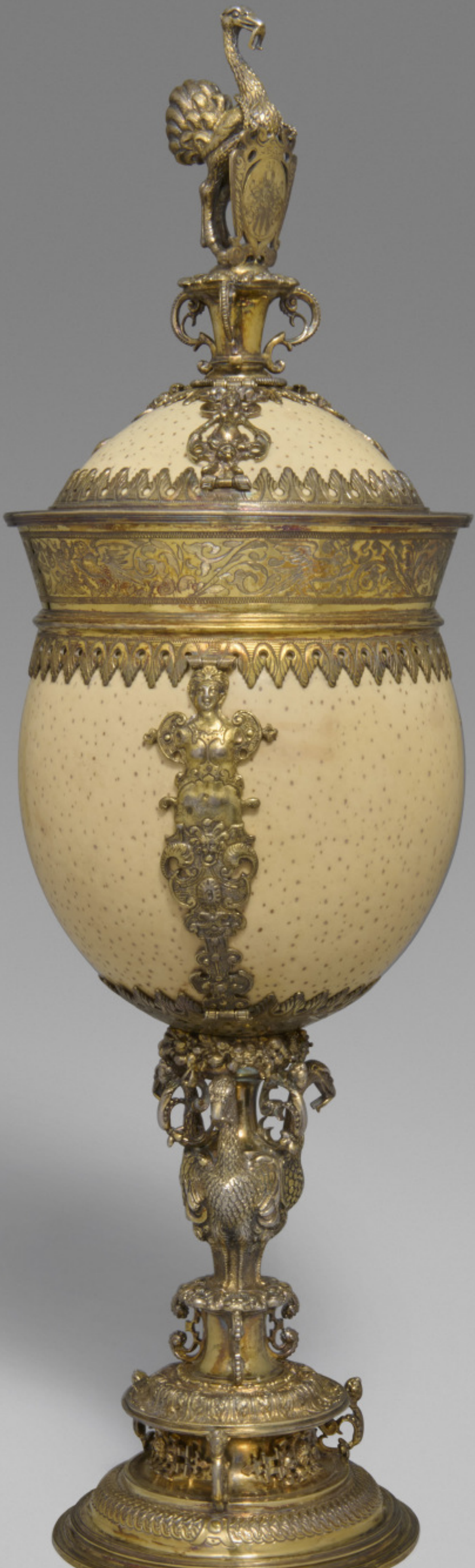
Ostrich eggs were also prized as exotic natural curiosities and became highly sought-after objects in Renaissance *Kunstkammers*, alongside nautilus and turbo shells. Mounted in silver or gilt silver, they were transformed into luxurious decorative objects and ceremonial drinking vessels. On this cup, the ostrich motif dominates every part of the object, it serves to emphasise the object’s exotic and precious nature, as well as the worldliness and enlightenment of its owner.

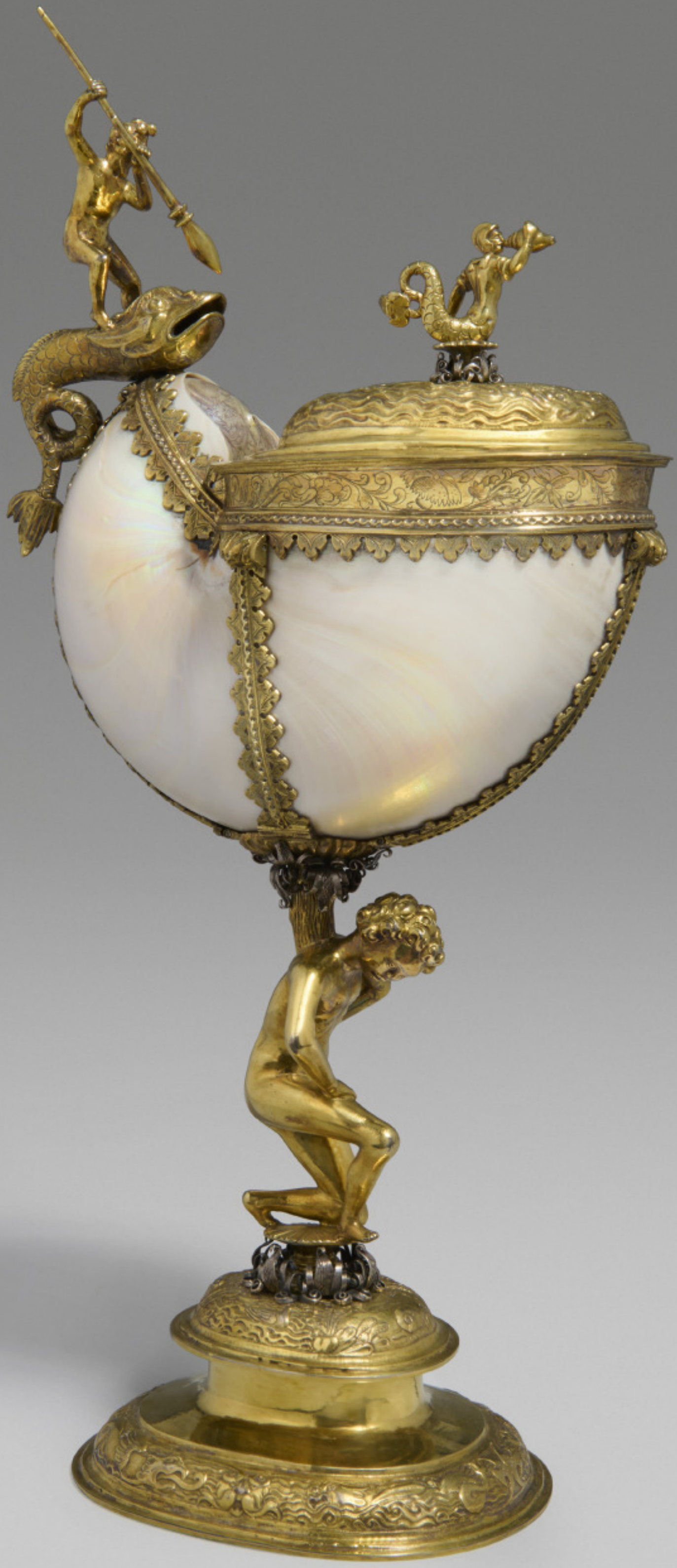
THE ARMS OF THE VON REHLINGEN FOR BERNHARD VON REHLINGEN

The arms and initials engraved on the finial are those of Bernhard von Rehlingen (1563–1645) a member of an old Bavarian noble family that settled in Augsburg around 1300. Trained in law, he entered Augsburg’s civic administration in 1589 and became an influential city councillor, serving in both the tax office from 1593 to 1611 and then the building authority. He played an important role in shaping the city’s legislation and oversaw major urban projects, including Augsburg’s famous fountains and public buildings created by artists such as Adrian de Vries, Hubert Gerhard, and the architect Elias Holl.

During the Thirty Years’ War, Rehlingen worked to protect Augsburg from famine and strengthen its defences. A committed Protestant, he resisted Jesuit and imperial efforts to impose the Counter-Reformation on Augsburg through the Edict of Restitution. Although unable to prevent the confiscation of Protestant churches, the expulsion of clergy, and the removal of Protestants from public office, he consistently opposed these measures and sought to defend the rights of his fellow citizens.

During the Swedish occupation of Augsburg by King Gustavus Adolphus in 1632 Rehlingen was briefly dismissed and imprisoned, but soon released. After imperial forces regained control of the city in 1635, he returned to office and continued advocating moderation and religious coexistence. His efforts helped preserve a degree of legal representation for Augsburg’s Protestant community during years of severe repression. Rehlingen died in 1645 and was remembered by Augsburg’s Protestants as a courageous and principled defender of their rights.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 16 - 22)

~***18** LEARN MORE

A CONTINENTAL PARCEL-GILT SILVER MOUNTED NAUTILUS SHELL CUP

CENTRAL EUROPE, CIRCA 1640

On oval spreading foot chased on the rim with sea monsters and and on raised centre with snails, duck and frog, the stem formed as a kneeling boy, the bowl of the cup formed from a nautilus shell, held by four straps chased with stiff leaves, the upper rim engraved with scrolling foliage and flowers, applied on the top of the shell with a figure holding a spear whilst riding a whale, the cover possibly associated, chased with sea monsters within waves, the finial formed as a merman blowing a conch shell, the shell engraved with a double-headed eagle beneath a crown, engraved on underside of foot-rim with 2=80, *apparently unmarked, with assay scrape*
15 in. (28 cm.) high
The arms engraved on the shell are those of the Holy Roman Empire without the escutcheon in pretence displaying the personal arms of the emperor.

£70,000-100,000 US$95,000-130,000
€81,000-120,000

PROVENANCE:
Michael Wellby (1928-2012).
With Kenneth Davis Ltd., London, 2017.

EXHIBITED:
Paris, Hôtel de la Marine, *A Taste for the Renaissance: a dialogue between collections*, 6 March - 30 June 2024. pp. 287 and 304.

LITERATURE:
E. Edwards and J. Rohou, *Le Gout de la Renaissance: Un dialogue entre collections,* Heritage, February 2024, pp. 287 and 304, cat. no. 127, p. 410.

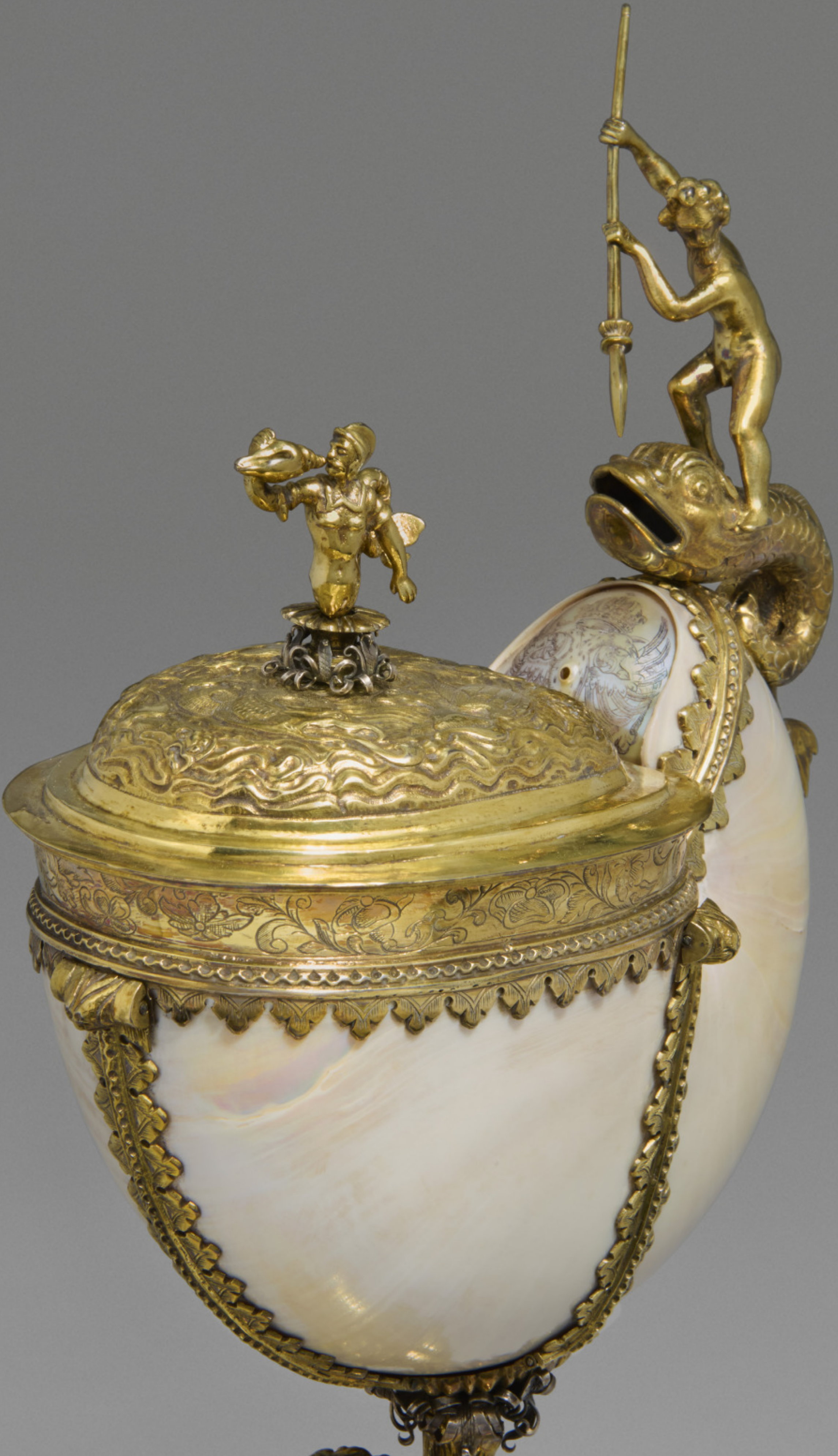
NAUTILUS SHELL CUPS

Silver-mounted nautilus shells were prized in Europe from as early as the 13th century, although evidence from church treasury inventories suggests that nautilus shells had already reached Europe by the ninth century (H. Mette, *Der Nautiluspoka*l, Munich, 1995, p. 33). Transported through Asian and Middle Eastern trade networks, these exotic shells became increasingly available after European merchants established direct access to the Spice Islands. From 1602, the founding of the Dutch East India Company (VOC) and its subsequent dominance over trade in the Spice Islands, effectively granted the Dutch a monopoly on the importation of nautilus shells, which were distributed across Europe by Dutch merchants to be mounted by local goldsmiths.

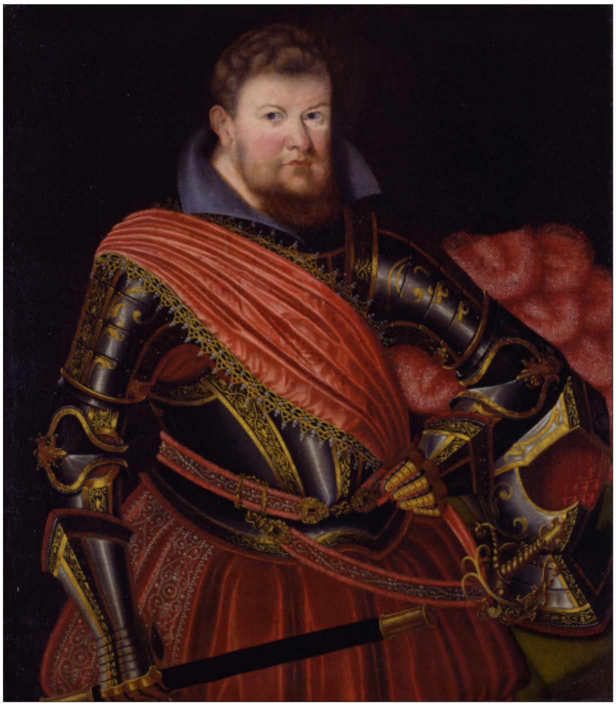
On the present nautilus, the arms of the Holy Roman Empire, lacking the escutcheon of the personal arms of the emperor, attest to the popularity of nautilus shells across Europe and especially in landlocked countries where they appeared as even more mysterious and exotic.

Maritime imagery became one of the defining artistic languages of the 16th and 17th centuries, reflecting Europe's fascination with overseas exploration and global trade. Such iconography appeared widely in the decorative arts and quite naturally on objects made from marine materials like nautilus and turbo shells. In this context, it functioned as a symbolic reminder of the distant origins of these precious materials and of the global trade routes through which they reached Europe. Nautilus cups thus embodied both artistic invention and the growing awareness of the wider world, fostered by international commerce, reinforced here by the kneeling native figure, who symbolises the riches of distant lands.

Nautilus cups remain the most ambiguous drinking vessels. Dutch examples often have less invasive mounts which serve as a frame to present the exotic material, rather than the shell being an accessory to the silver work. German nautilus cups, on the other hand, have sturdier mounts to be used as drinking vessels, however, as most are unlined, they were likely intended purely as decorative objects for display. Here the iconography and coat-of-arms suggest that the nautilus cup was made in central Europe most probably for a princely collection.



A RENAISSANCE ROYAL WEDDING PRESENT



Christian II, Elector of Saxony (1583-1611), Zacharias Wehme

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 16 - 22)

~*19 LEARN MORE

A PAIR OF GERMAN JEWELLED SILVER-GILT MOUNTED NAUTILUS CUPS

CIRCA 1602

Shaped as swans, representing a cob and a pen, each on oval base cast and chased as a rocky ground with bullrushes and grass, the outer border with sea monsters and birds amongst waves, each body formed from a nautilus shell resting on finely cast and chased legs and held by four straps pierced on the front and the back with caryatids and foliage, set at intervals with gems, and on each side with mermaid holding a cornucopia set with rubies, the neck chased with feathers and applied at the front with an amethyst cabochon centring an elaborate cartouche held by a simulated chain around the neck, the shell rim mount etched and chased with strapwork, floral bouquets and exotic birds, engraved with a coat-of-arms flanked by the initials CH, *apparently unmarked*
10⅜ in. (26.5 cm.) and 10⅝ in. (27 cm.) high
The arms are those of Christian II (1583-1611), Elector of Saxony and his wife Princess Hedwig of Denmark (1581-1641) whom he married in 1602. (2)

£300,000-500,000 US$410,000-670,000
€350,000-580,000

PROVENANCE:

Christian II (1583-1611), Elector of Saxony and his wife Princess Hedwig of Denmark (1581-1641).
Michael Wellby (1928-2012).
with Kenneth Davis Ltd., London, 2013.

EXHIBITED:

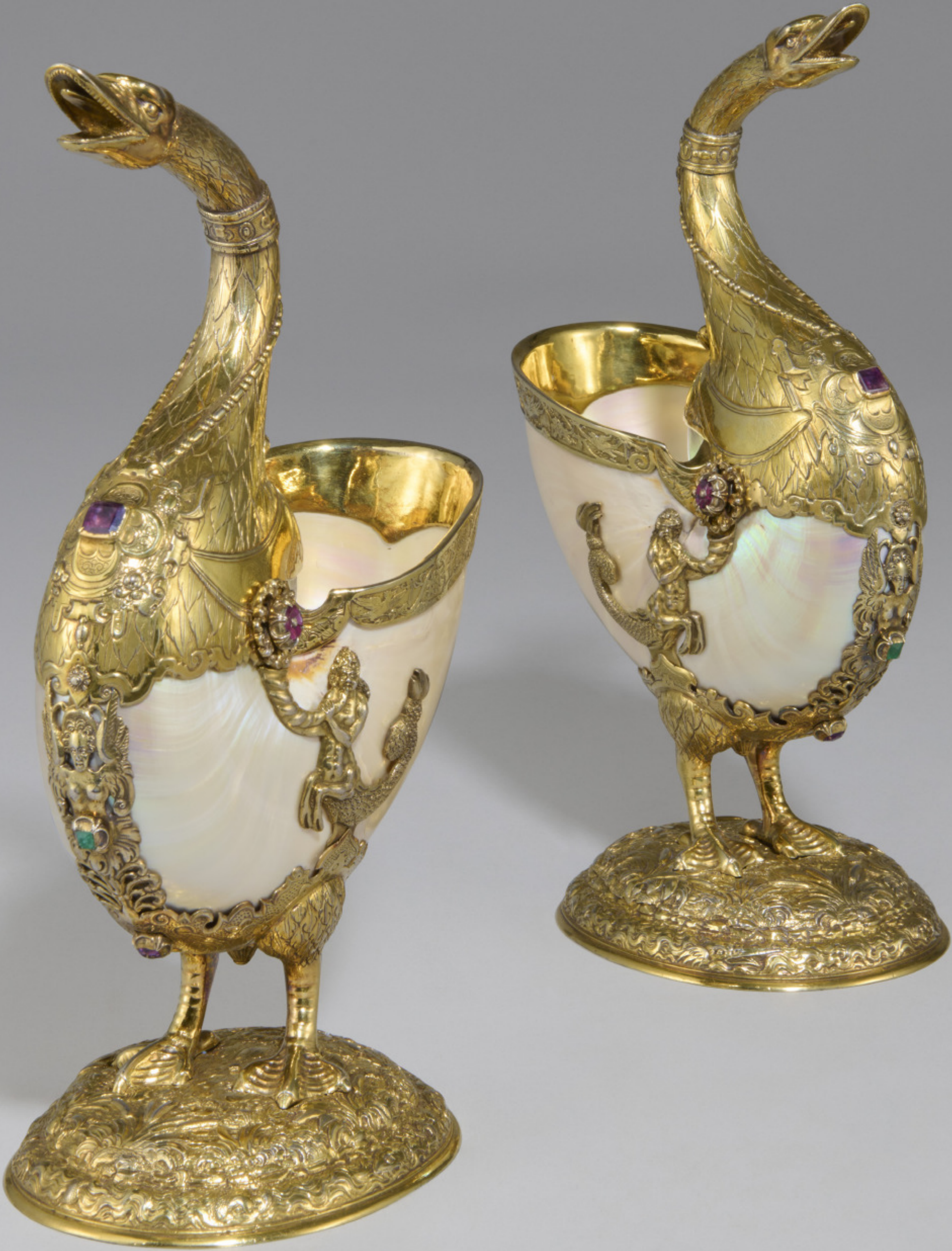
Beijing, Palace Museum, *Treasures from the Al Thani Collection: Masterpieces from a Royal Collection*, 17April-17 June 2018, cat. no. 199.
Paris, Hôtel de la Marine, *A Taste for the Renaissance: a dialogue between collections*, 6 March-30 June 2024, cat. no. 129.

LITERATURE:

Treasures from the Al Thani Collection: Masterpieces from a Royal Collection, The Forbidden City Publishing House, 2018, pp. 532-535; illus. pp. 533- 535; cat. no. 199.
E. Edwards and J. Rohou, *Le Gout de la Renaissance, un dialogue entre collections,* Editions du Patrimoine, Paris, 2024, p. 290 and 305.

COMPARATIVE LITERATURE:

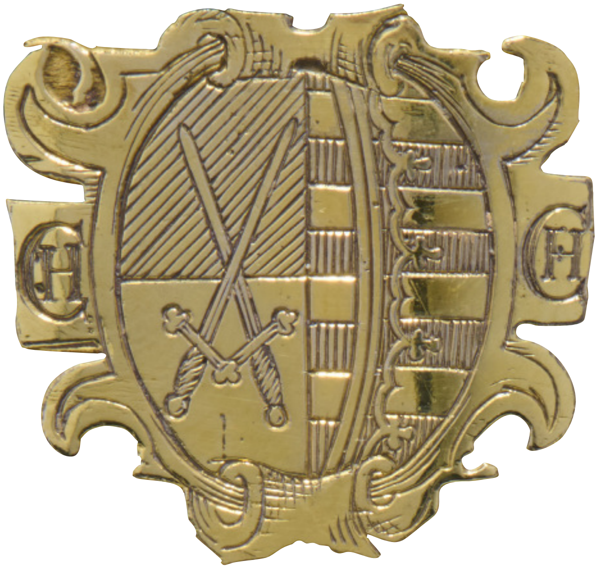
The Metropolitan Museum of Art, New York, *The Splendor of Dresden, Five centuries of Art Collecting*, 21 October 1978-13 January 1979, New Haven, 1978.
Staatliche Kunstsammlungen Dresden and Grünes Gewölbe, *Die kürfürstlich sächsische Kunstkammer in Dresden*, Dresden, 2010-2012.
Prof. Dr. Sponsel, *Das Grüne Gewölbe zu Dresden: eine Auswahl von Meisterwerken der Goldschmiedekunst,* four volumes, Leipzig, 1925.



A WEDDING PRESENT

These cups were probably a present or a commission to mark the union of Christian II of Saxony and his consort Princess Hedwig of Denmark in 1602. Indeed the swans are symbols of fidelity and strength, an appropriate choice to commemorate a such union. Following Christian II's early death, these swans could have entered Princess Hedwig's collection at Lichtenburg Castle where she resided during her widowhood until her death in 1641.

Christian II was, like his father, an avid collector who added many objects to his Treasury. An inventory of the treasury in Dresden drawn up in 1610 records that in the years 1601 to 1604 Christian II acquired from the Leipzig dealer Veit Bötticher a variety of vessels formed as mythical beasts with shell bodies. These swan cups could therefore have been purchased, rather than a specific commission.


Detail of coat-of-arms flanked by the initials 'CH'.

Christian II (1583–1611) was the eldest son of Christian I, Elector of Saxony and his wife Sophie of Brandenburg. He served as the Elector of Saxony from 1591 until his early death, though he only took full personal control in 1601 after a decade-long regency. His reign was defined by a sharp return to strict orthodox Lutheranism, effectively purging the 'Crypto-Calvinist' influences that had gained ground under his father, Christian I. Politically, he was known for his loyalty to the Holy Roman Emperor and his refusal to join the Protestant Union, a decision that isolated Saxony from other German Protestant states and complicated the religious landscape leading up to the Thirty Years' War.

In 1602, he married Princess Hedwig of Denmark with whom he had a happy marriage despite them having no children. Princess Hedwig of Denmark (1581–1641) was the daughter of King Frederick II of Denmark and the sister of King Christian IV, and she brought significant prestige and international connections to the Saxon court. After Christian II's death she resided at Lichtenburg Castle, where she exercised considerable political autonomy, often acting as a diplomat between her brother in Denmark and the Saxon electors, and she was widely respected by her subjects as a 'mother of the country' for her charitable works and leadership.

DRESDEN *SCHATZKAMMER*

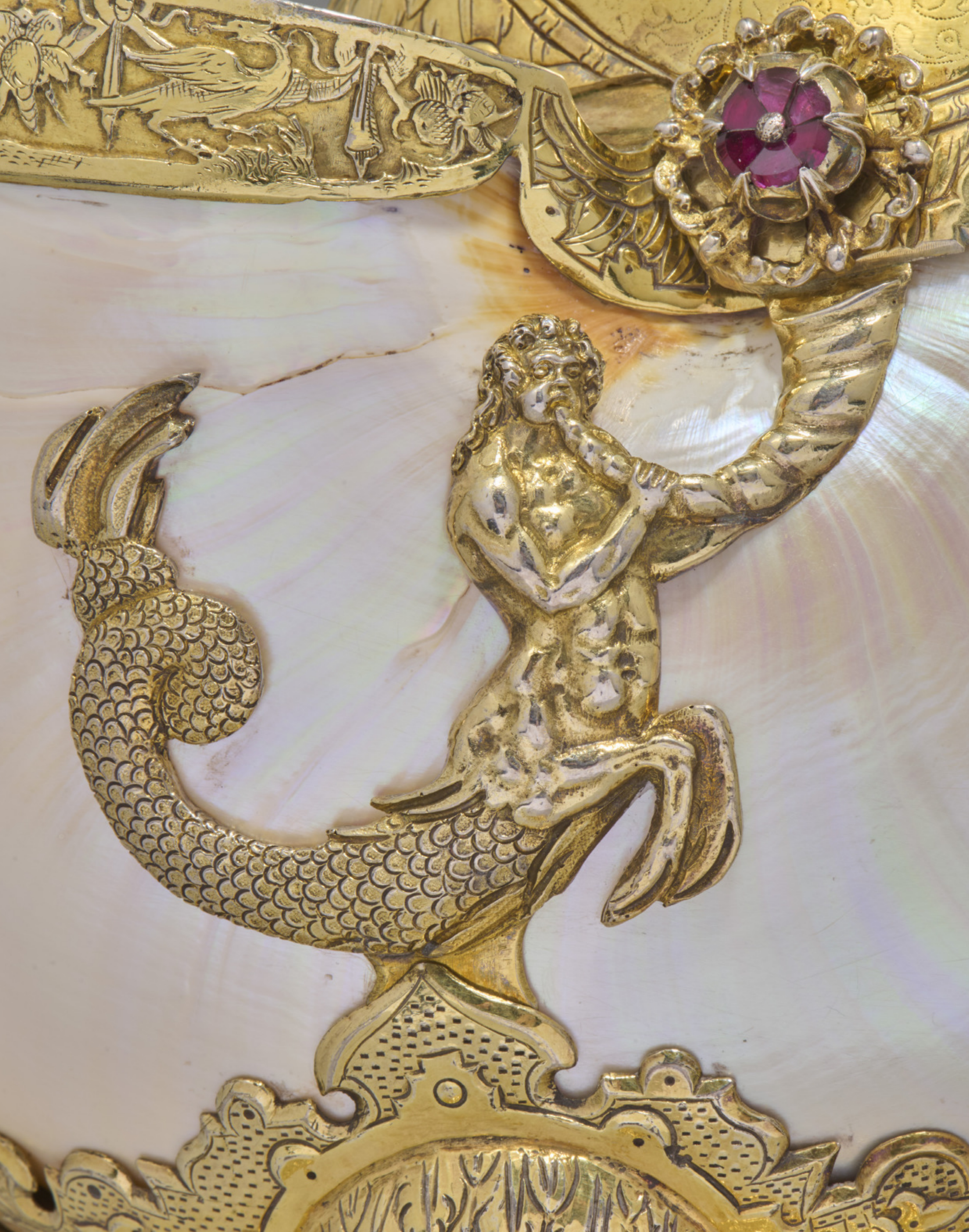
These cups are typical of the style of objects collected by the Electors of Saxony for the Dresden *Schatzkammer* founded by Augustus I in 1560. Although there had been a silver vault in the palace of Dresden as early as 1469, it was valued around 1530 at 128,393 *Guldengroschen* (approximately *£6 million).* Made of both natural and man-made objects, it embodied the late medieval and Renaissance encyclopaedic vision of the world whilst reflecting the specific tastes and interests of its owners, notably in its many scientific and technical objects, since Saxony, a country rich in minerals, owed much of its early importance to mining and manufacturing. Along with these mechanical and technical instruments and natural-history specimens, the *Schatzkammer* contained works of art in a variety of materials fashioned into beautiful and often whimsical objects, as well as paintings and prints.

The *Schatzkammer* was originally installed in seven rooms on the uppermost floor of the electoral palace's west wing and was mentioned for the first time in 1572. Precious objects in gold, silver and gems were also stored in the *Geheime Verwahrung* (Secret Storage Vault) known as the *Grünes Gewölbe* (Green Vault) from 1586 until the eighteenth century. Built directly below the royal apartments, they were accessible by a secret staircase. The Elector's successors, Christian I (r. 1586–1591), Christian II (r. 1591/1601–1611), and Johan Georg I (r. 1611–1656) continued to expand the collections, reflecting their individual tastes as well as a strong desire to enrich the splendor of the Dresden court. Between 1723 and 1730, Augustus the Strong, Elector of Saxony and king of Poland (r. 1694–1733), undertook a massive reorganisation of the collections, and the Green Vault was not only enlarged but became a functional museum in the modern sense.

Dresden became increasingly important during the Renaissance when it became the seat of the Electors of Saxony, and the *Schatzkammer* was a clear demonstration of power made up of the richest and largest collection of precious objects made between 1650 and 1725. As the fashion for this style of collection spread across Europe, the princely collectors engaged in fierce competition, trying to outdo one another in the magnificence and rarity of the objects they amassed.

Several works comparable to the swans are known; however, no pair appears to have survived.

One with silver body by Jorg Rühl, Nuremberg, circa 1610, Baron Karl von Rothschild, Frankfurt 1885, sold Sotheby's London 26 April 1937, lot 236, Collection Victor Rothschild and then sold Christie's, London, 28 November 1973, lot 57.
One by Jorg Rühl, Nuremberg, 1598-1625, the Kremlin Armoury Museum (ДК-174).
One by Jorg Rühl, Nuremberg, 1600-1610, the Thyssen-Bornemisza Collection, (inv no. K 169 D), illustrated in H. Muller, *The Thyssen-Bornemisza Collection: European Silver*, 1986, p. 180-181, no. 52.
One by Melchior Bair, Augsburg, 1590-1595, the Thyssen-Bornemisza Collection, (inv no. K 189 E), illustrated in H. Muller, *The Thyssen-Bornemisza Collection: European Silver*, 1986, p. 168-169, no. 47.
One by Friederich Hillebrandt, Dresden, 1603-1608, the Grünes Gewölbe, illustrated. in Prof. Dr. Sponsel, *Das Grüne Gewölbe zu Dresden: eine Auswahl von Meisterwerken der Goldschmiedekunst,* vol. 1, Leipzig, 1925, p. 144-145.
Another with unidentified mark, the Grünes Gewölbe, illustrated in Prof. Dr. Sponsel, *Das Grüne Gewölbe zu Dresden: eine Auswahl von Meisterwerken der Goldschmiedekunst,* vol. 1, Leipzig, 1925, p. 142-143.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 16 - 22)

*20 LEARN MORE

A ROCK CRYSTAL VASE

MILAN, CIRCA 1550-1575; THE HANDLES AND MOUNTS LATER

made from three pieces of rock crystal; two ring handles in the shape of a sphinx, mermaid or winged chimera, attached with mounts that pierce the central body, carved from a single block, the central body resembles a flattened globe and has a short neck

8⅝ in. (21.8 cm.) high, 11¼ in. (28.5 cm.) wide; 9⅝ in. (24.5 cm.) deep

£40,000-60,000
US$54,000-81,000
€47,000-70,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 November 2001, lot 91.
Anonymous sale; Christie's, London, 18 May 2016, lot 136.
With Sylvie Lhermite-King, 2018.

EXHIBITED:

Paris, Hôtel de la Marine, *A Taste for the Renaissance: a dialogue between collections*, 6 March - 30 June 2024.

LITERATURE:

The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, London, 1989, p.264, no. 224.
L.A. Mira, *At The Prince's Table*, AR|PAB, 2018, pp.247-259.
E. Edwards & J. Rohou, *Le Gout de la Renaissance: Un dialogue entre collections*, Heritage, February 2024, p.265, p. 396, p. 399; p. 265 illustrated.

COMPARATIVE LITERATURE:

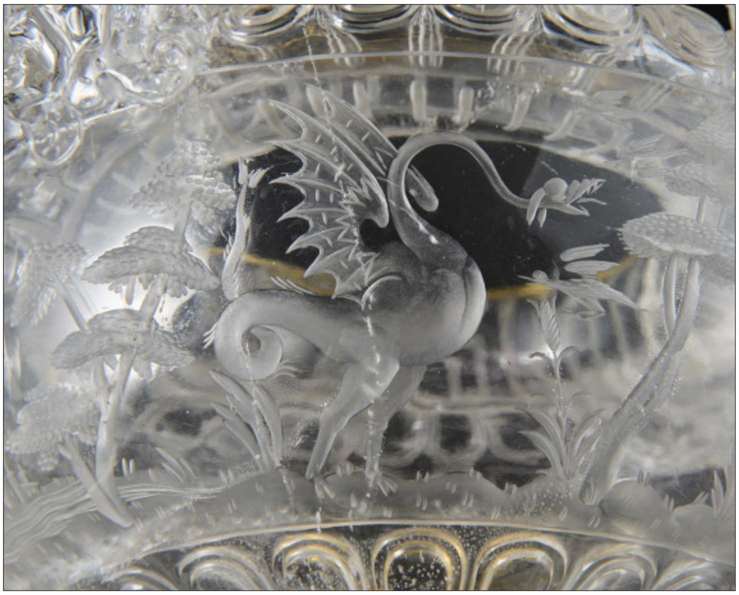
D. Angulo Iniguez, *Catalogo de las Alhajas del Delfin*, Milan, 1989.
D. Alcouffe, *Les Gemmes de la Couronne*, Paris, 2001.
R. Distelberger, *Die Kunst des Steinschnitts - Prünkgefässe, Kameen und Commessi aus der Kunstkammer*, Milan, 2002.
L. A. Mira ed., *Arte Transparente, la talla del cristal en al Renacimiento Milanés*, exh. cat., Madrid, 2015.

Rock crystal – a naturally occurring mineral – has been revered by all cultures since antiquity. In late mediaeval and renaissance paintings, objects that today are often thought to be glass were, in fact, made of rock crystal, and were symbols of enormous wealth and prestige.

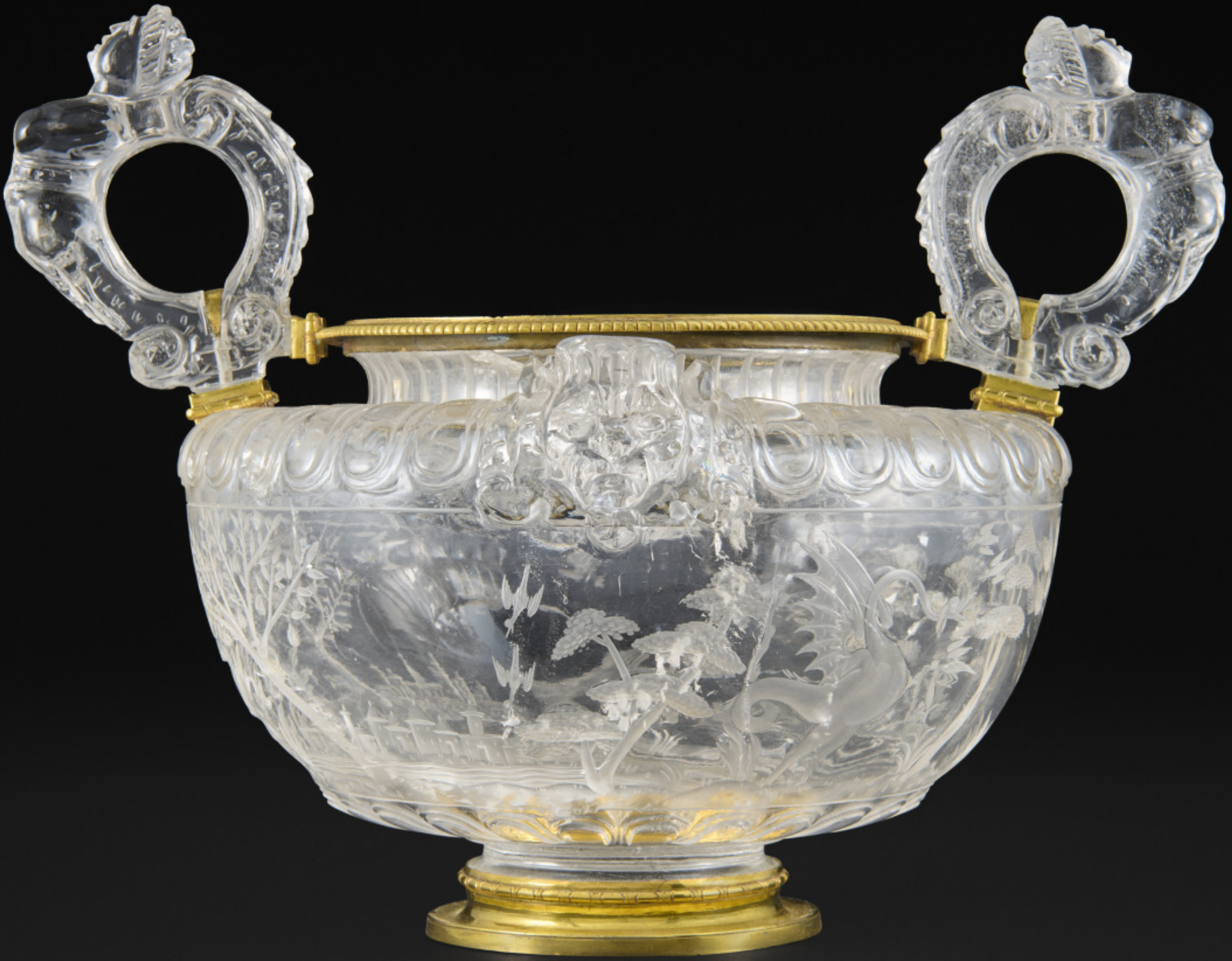
The reason for this prestige was largely due to two factors: the first was that large specimens of rock crystal with few flaws – as in the present case – were relatively rare. The other factor was that the extreme hardness of the material meant that creating a work of art could only be achieved by the most highly trained artists. Rock crystal could not be carved in the same way that marble could be carved. Most of the finer detail needed to be ground and polished with special tools. The resulting costs involved in the sourcing and creating of these objects therefore meant that they could only be afforded by the wealthiest individuals.

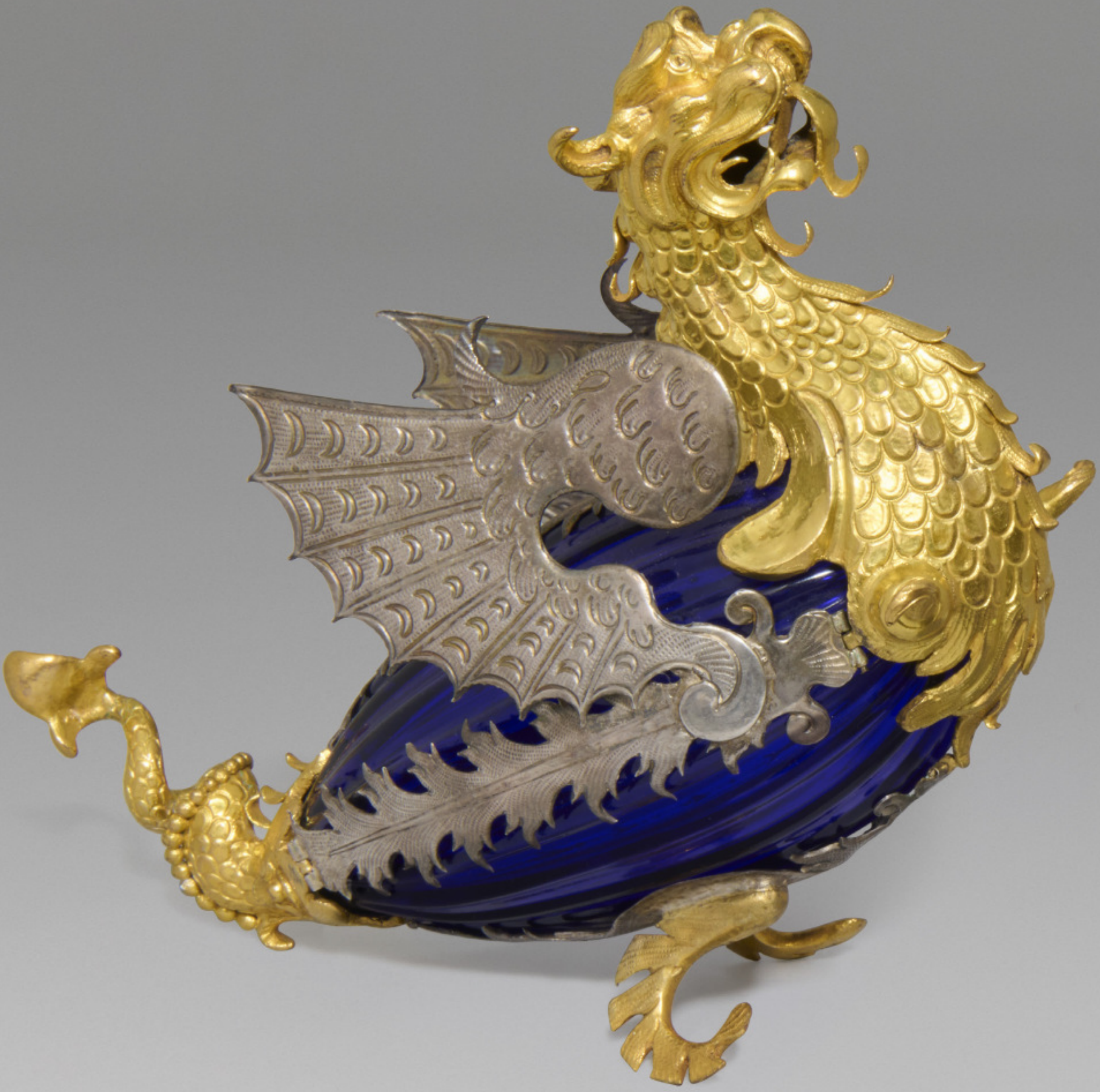
Among the most important renaissance artists specialising in the creation of works of art in rock crystal, as well as other hardstones, were the Miseroni family. Originating in Milan, their work spanned several generations. Ambrogio Matteo Miseroni was a goldsmith and his sons Gasparo (1518 – c. 1573) and Girolamo (1522 - 1584) inherited his workshop and became highly skilled in the production of hardstone works of art. Gasparo is known to have worked for the Holy Roman Emperor Ferdinand I as well as the Medici court in the 1550s. Gasparo's sons transferred the workshop to Prague, and Ottavio (1567-1624) worked for both Ferdinand I and his successor Rudolf II, who ennobled Gasparo in 1608. The workshop continued in Prague until the death of Ottavio's grandson Ferdinand Eusebius in 1684.

The present vase displays many of the characteristics of work created in Milan under the pervasive influence of the Miseroni family and was published by Letizia Arbeteta Mira in 2018 (loc. cit.). In her entry she notes that 'the decoration follows the tripartite scheme typical of the Milanese school: upper and lower gadrooned bands that serve as a frame for a narrative scene which unfolds in the round' (ibid., p. 250). As with most vases of the period, the present lot follows antique forms. It is comparable in its general composition to examples held in international museums such as an urn attributed to the Saracchi workshops, third quarter of the 16th century, in the Prado Museum, Madrid (inv. no. O 95, illustrated in ibid., fig. 5).



Detail of the present lot.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 16 - 22)

***21** LEARN MORE

A PAIR OF SILVER AND GILT-COPPER MOUNTED BLUE GLASS DRAGONS

ITALIAN, PROBABLY FLORENCE, CIRCA 1615

the blue glass bodies possibly original, with some restoration and replacements to the silver elements
8¼ in. (21 cm.) high; 10¼ in. (26 cm. wide); 4 in. (10 cm.) deep

£70,000-100,000 US$95,000-130,000
€82,000-120,000

PROVENANCE:

With Sylvie Lhermite-King, Paris, 2013.

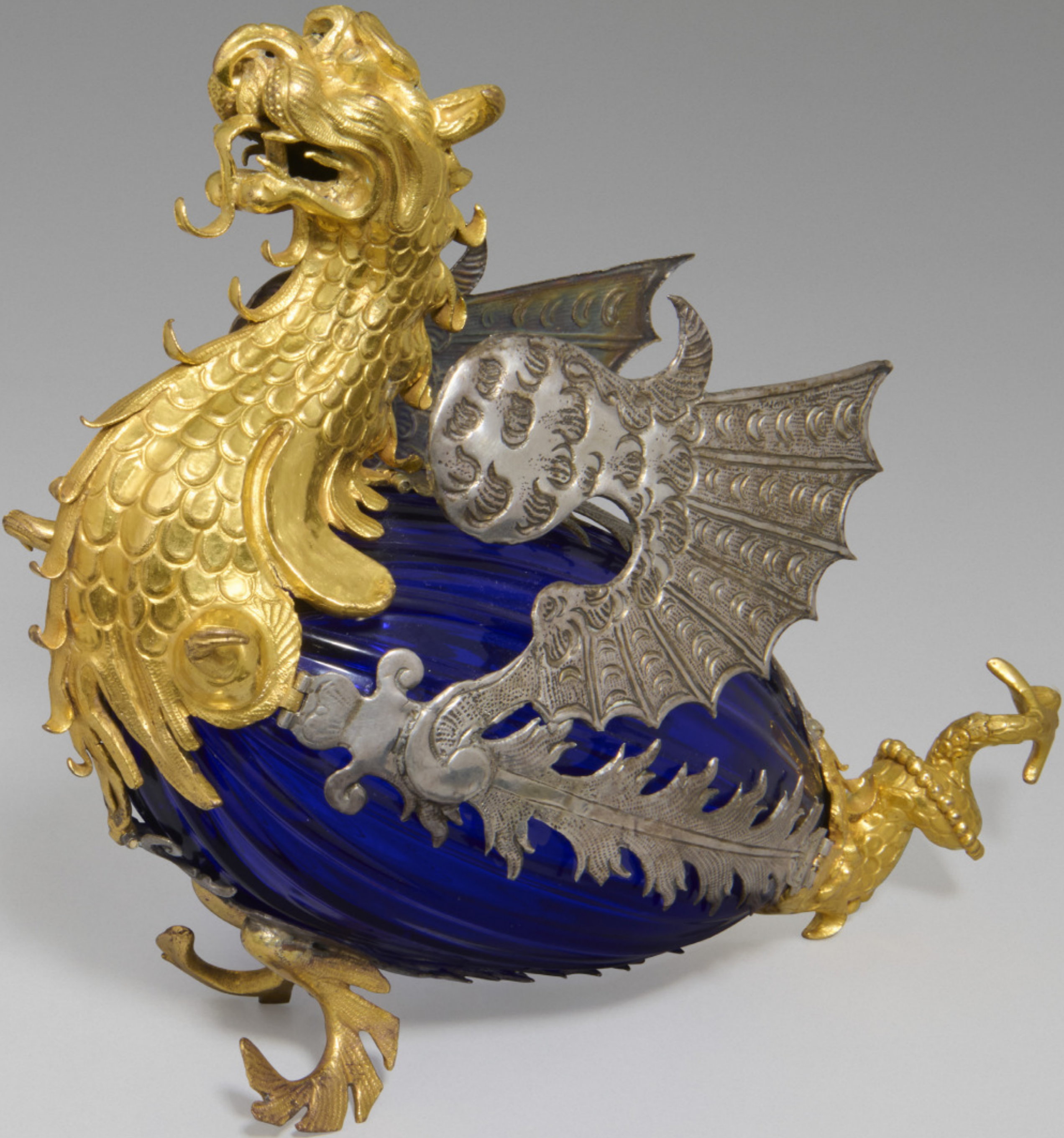
EXHIBITED:

Paris, Hôtel de la Marine, A Taste for the Renaissance: a dialogue between collections, 6 March - 30 June 2024.

LITERATURE:

E. Edwards & J. Rohou, Le Gout de la Renaissance: Un dialogue entre collections, Heritage, February 2024, p.357; p. 128 illustrated.

The present dragons, with their ovoid glass bodies mounted in silver and gilt-bronze, embody the rich artistic dialogue between Venice and Florence in the early 17th century. While their mounted glass forms derive from the long Venetian tradition of luxury glass production, their fantastical conception reflects the inventive spirit of the Medici court and the flourishing Florentine glassworks established under Grand Duke Cosimo I. Comparable designs by artists associated with the Medici, including Jacopo Ligozzi and Jacques Callot, support a Florentine origin for the present models, while a closely related gilt-copper-mounted glass dragon formerly with Jacques Kugel and dated to circa 1620 suggests that both works originated from the same workshop, and perhaps the same hand. It has been suggested that the present dragons may have been commissioned by – or as a gift for – the powerful Borghese family, whose coat of arms include a dragon on a blue ground.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 16 - 22)

***22** LEARN MORE

A FINE SMALL GOLD-MOUNTED LAPIS LAZULI BUCKET

FLORENCE OR MILAN, LAST QUARTER OF THE 16TH CENTURY

the gold mounts probably later, with restoration to a portion of the handle
4¾ in. (12 cm.) high, 3⅛ in (8 cm.) wide

£30,000-50,000

US$41,000-67,000
€35,000-58,000

PROVENANCE:

Frédéric Spitzer (1815-1890) until sold,
his sale, P. Chevallier & C. Mannheim, Paris, 17 April - 16 June 1893, lot 2627, illustrated pl. 59.
With Graf Paris, 2015.

EXHIBITED:

Paris, Hôtel de la Marine, A Taste for the Renaissance: a dialogue between collections, 6 March - 30 June 2024.

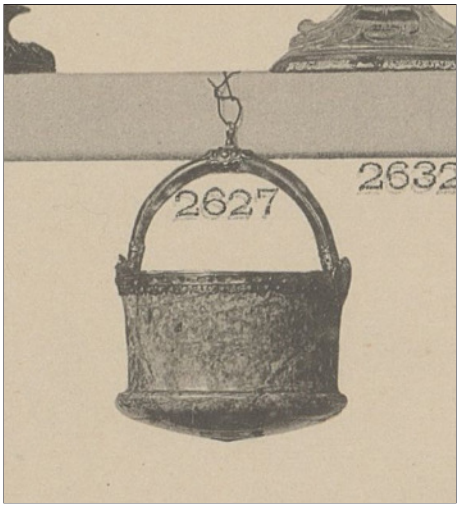
LITERATURE:

La collection Spitzer: Antiquité, Moyen-Age, Renaissance, vol. II, Paris, 1891, p. 233, no. 35.
E. Edwards & J. Rohou, Le Gout de la Renaissance: Un dialogue entre collections, Heritage, February 2024, p.262, p. 396, p. 399; p. 270 illus.

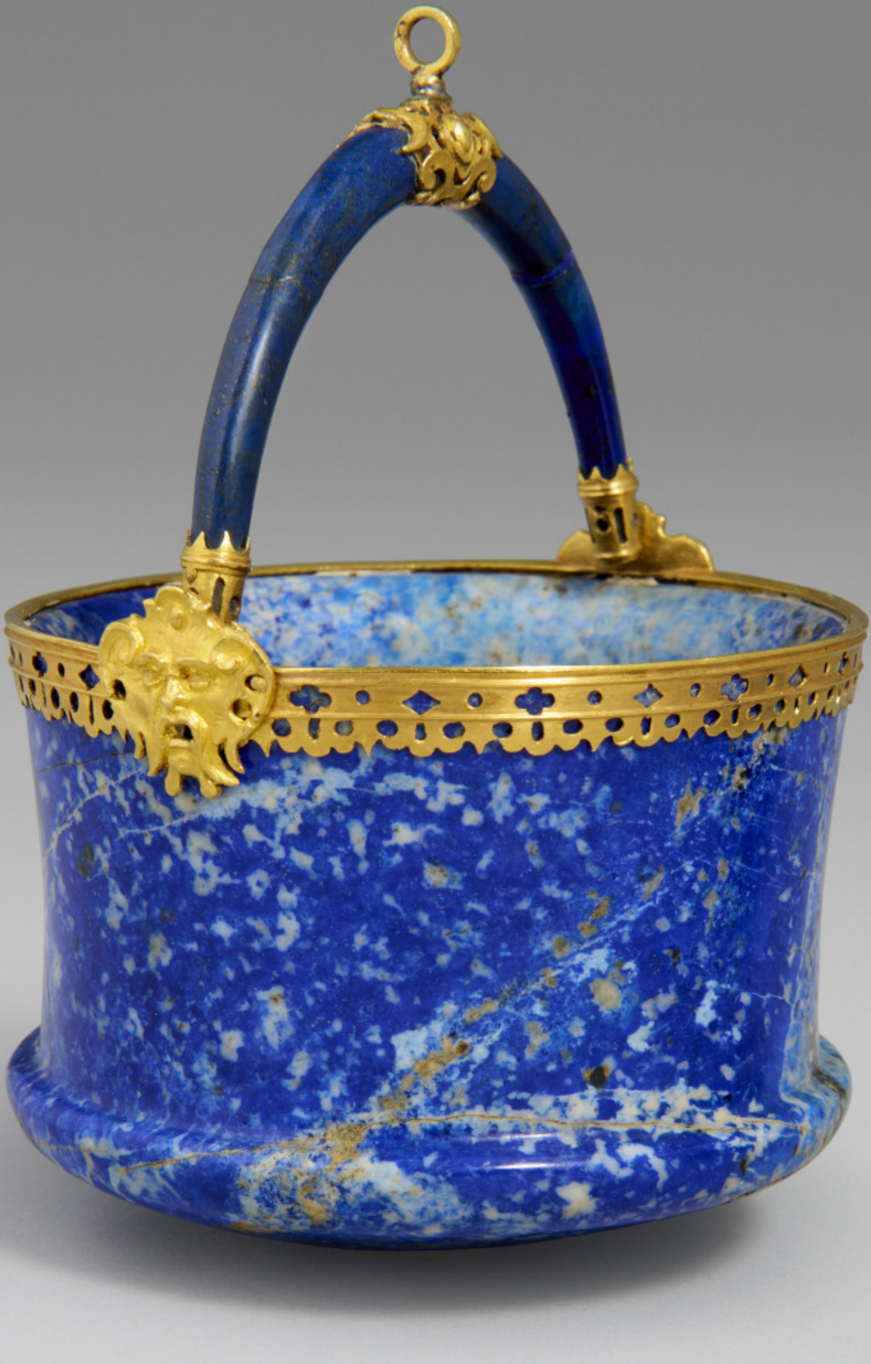
COMPARATIVE LITERATURE:

R. Distelberger, *Die Kunst des Steinschnitts - Prünkgefässe, Kameen und Commessi aus der Kunstkammer*, Milan, 2002, nos. 64 and 65, pp. 148-153.

The present pendant bucket, carved from richly coloured lapis lazuli, reflects the immense prestige attached to this rare material, which was imported into Europe at great expense during the medieval and Renaissance periods. Formerly described as a product of the Medici workshops in Florence, it may also relate to the Milanese hardstone workshops of the Miseroni or Saracchi families. In both material and form it closely compares to mounted lapis lazuli vessels in the Kunsthistorisches Museum, Vienna, including a bucket attributed to Gasparo Miseroni and recorded in the inventory of Rudolf II executed in 1607-11 (Distelberger, op. cit., no. 64, pp. 148-150), as well as a related lidded vase of similar cylindrical form with concave sides and bulbous lower section (ibid., no. 65, pp. 150-153). This lot was formerly in the collection of the celebrated dealer and collector Frédéric Spitzer (1815-1890) and was included in the mammoth, posthumous sale of his collection in Paris in 1893 as lot 2627.



The present lot in the Spitzer collection sale, Paris, 1893, lot 2627



ILLUMINATING THE KUNSTKAMMER

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

***23** LEARN MORE

A PAIR OF CENTRAL EUROPEAN PARCEL-GILT SILVER JASPER CANDLESTICKS

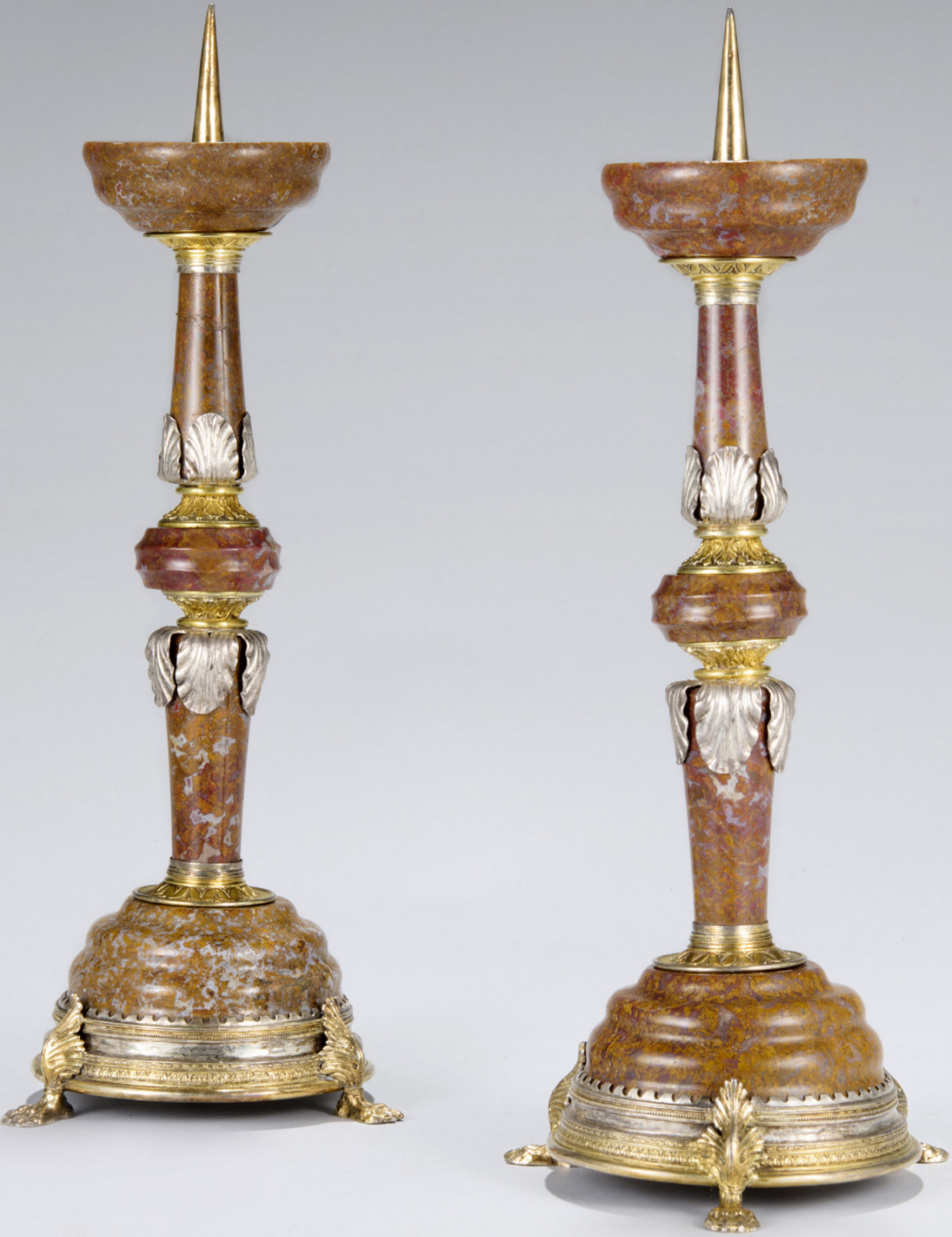
LATE 16TH/EARLY 17TH CENTURY, PROBABLY BOHEMIAN

The dished top with stepped moulding, with a leaftip collar, the turned and moulded stem divided with leaves and foliate collars, on a moulded circular socle on a foliate and beaded base on foliate feet
14 in. (36 cm.) high; 5½ in. (14 cm.) diameter

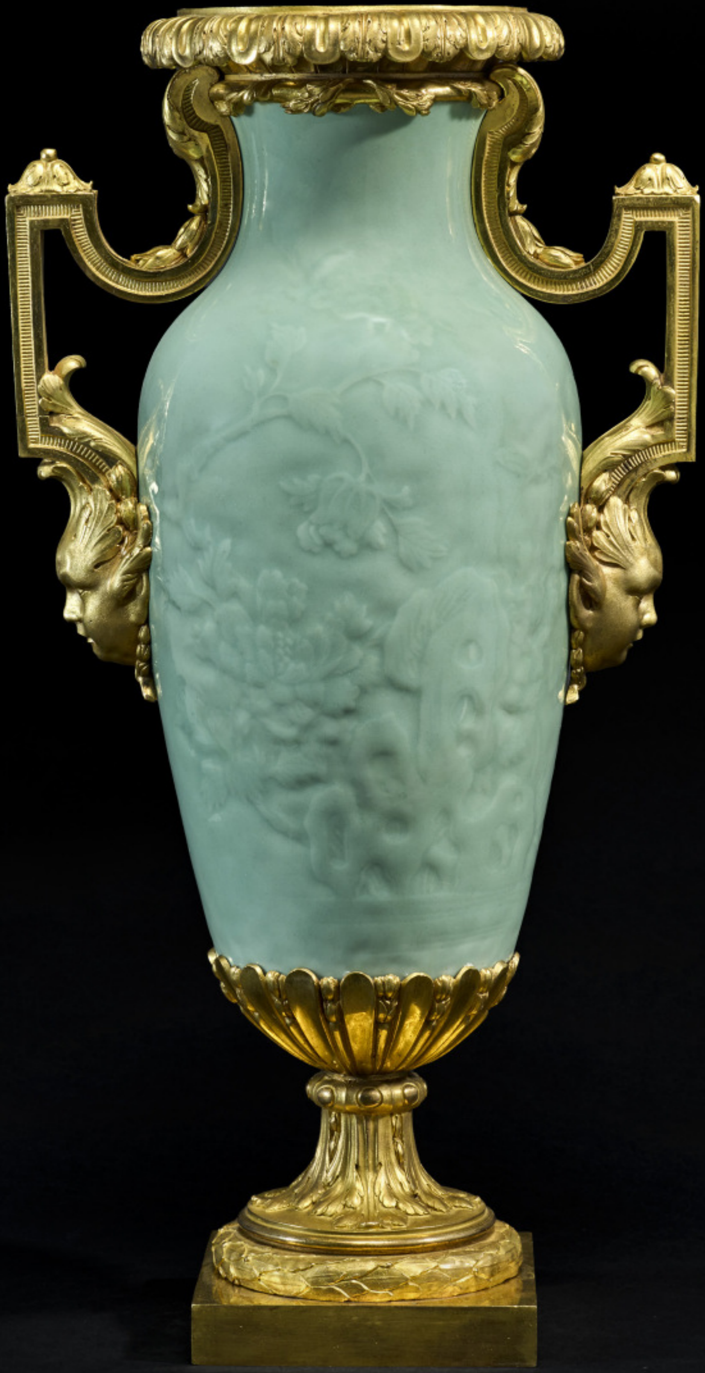
£80,000-120,000 US$110,000-160,000
€93,000-140,000

PROVENANCE:
Jacques Kugel, Paris, 31 July 1973.

This rare pair of candlesticks, carved from richly variegated Bohemian jasper and mounted with parcel-gilt silver, was almost certainly conceived for the illumination of a princely treasury or *Kunstkammer*. Exemplifying the Central European taste for luxury objects fashioned from precious hardstones and rock crystal, the present works reflect the sophisticated artistic milieu of late Renaissance Prague. They relate to the celebrated jasper candlesticks and caskets produced by the city's distinguished Italian-trained artisans, such as the workshop of Ottavio Miseroni.



CHINESE PORCELAIN IN NEOCLASSICAL STYLE



■*24 LEARN MORE

A LATE LOUIS XV ORMOLU-MOUNTED CHINESE CELADON PORCELAIN VASE

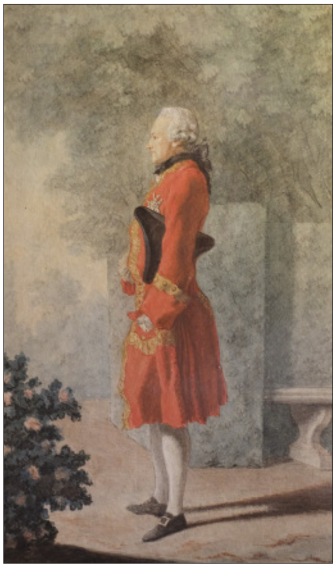
CIRCA 1770

The baluster-shaped body carved in shallow relief with floral and foliate motifs under a sea-green celadon glaze, mounted with a foliate and gadrooned collar, flanked by square-section handles chased with *mille-raies* panels and swagged with berry husks, with foliate finials, terminating in foliate zoomorphic masks, on a reeded and foliate base, on a spreading foliate socle encircled with a laurel wreath, on a square base
22⅝ in. (58 cm.) high; 6½ in. (17 cm.) diameter

£80,000-120,000 US$110,000-160,000
€93,000-140,000

The costly Chinese celadon porcelain and finely chased zoomorphic ormolu mounts of this vase reflect the radical evolution in style between the rococo and neoclassical periods in the third quarter of the 18th century. Vases of this scale and quality were commissioned and designed by the *marchands merciers* of Paris and then supplied to the leading and most fashionable patrons of art of the day. Comparable vases with identical mounts are testament to this; a single vase with blue Chinese porcelain in the Royal Collection (RCIN 86) was almost certainly supplied to the Prince Regent, later George IV, probably by the Parisian *marchand* Dominique Daguerre and formerly in the Royal Pavilion, Brighton. A further single vase with blue Chinese porcelain and identical mounts is in the collection at Waddesdon Manor and was formerly in the collection of the Dukes of Hamilton at Hamilton Palace, Lanarkshire, (inv. 108.2003).

THE AGE OF ENLIGHTENMENT: HOUDON'S PORTRAIT BUST OF VOLTAIRE



Louis Carrogis, called Carmontelle (1717-1806), *Portrait of Charles Juste de Beauvau-Craon, 2nd Prince of Beauvau and Marquis of Haroué, Marshal of France (1720-1793)*, watercolour,
© Private Collection

PROPERTY FROM AN IMPORTANT EUROPEAN ARISTOCRATIC COLLECTION

***25** LEARN MORE

JEAN-ANTOINE HOUDON (1741-1828), 1778

Bust of François Marie Arouet, known as Voltaire (1694-1778)

terracotta, signed and dated at the back "*houdon f 1778*", on a *bleu turquin* marble base, the circular black marble socle later
and inscribed: "M.F. AROUET / DE VOLT AIRE / BUSTE DONNÉ PAR LUI. MÊME/ AU MAL PRINCE DE BEAUVAU"
12¾ in. (32,5 cm) high; 17⅓ in. (44 cm) high, overall
54,5 cm (21½ in.) high, overall with the counter base

£600,000-1,000,000
US$810,000-1,300,000
€700,000-1,200,000

PROVENANCE:

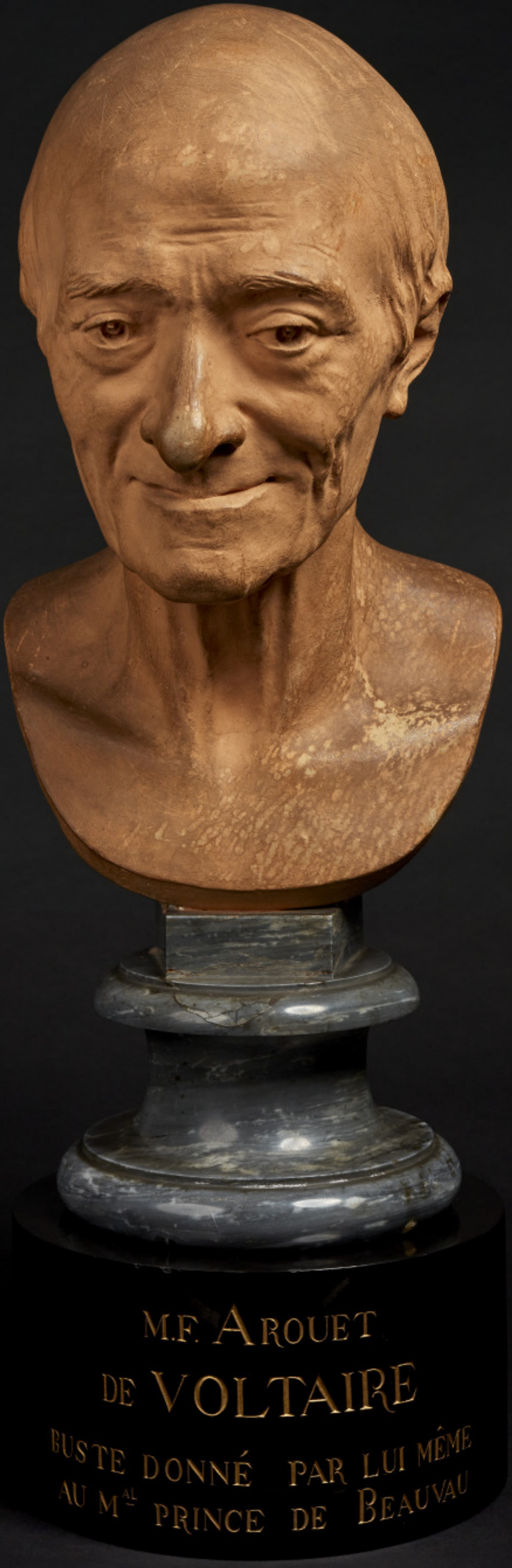
Gift from François Marie Arouet, called Voltaire (1694-1778) to Charles Juste de Beauvau-Craon, 2nd Prince of Beauvau and Marquis of Haroué, Marshal of France (1720-1793),
then by descent to his daughter, Anne Louise Marie de Beauvau-Craon, princesse de Poix (1750-1834) wife of Philippe Louis de Noailles, vicomte de Lautrec and prince de Poix (1752-1819),
by descent to the present owner.

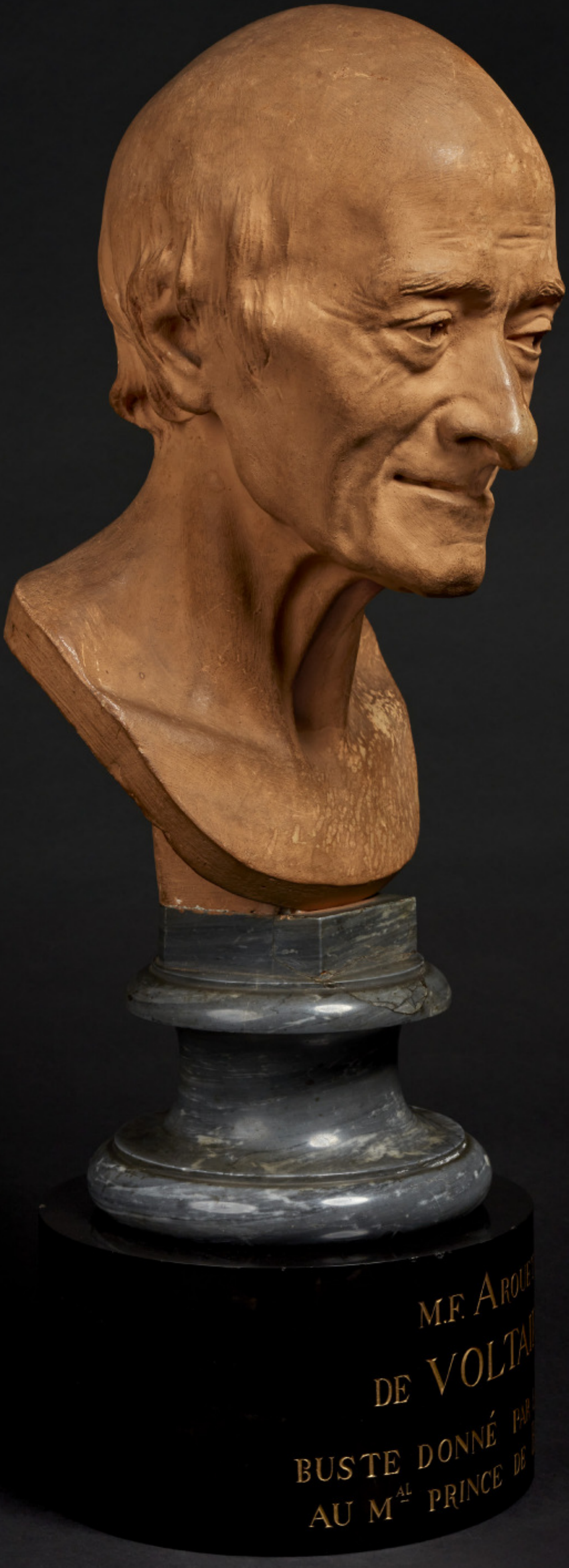
LITERATURE:

H.H. Arnason, *The sculptures of Houdon*, London, 1975, p. 52.
Houdon. An exhibition of sculpture from the collection of Michael Hall, exh. cat. Washington, 1998, p. 29.

RELATED LITERATURE:

M.-C. de Beauvau née Rohan-Chabot, *Souvenirs de la maréchale princesse de Beauvau, née Rohan-Chabot : suivis des Mémoires du maréchal prince de Beauvau*, Paris, 1872, pp. 30, 38.
G. Desnoiresterres, *Voltaire et la société au XVIIIe siècle*, Paris, 1876, pp. 285-286.
L. Amiable, *Une loge maçonnique d'avant 1789, La R.L. Les neufs sœurs*, Paris 1897, p. 61.
G. Giacometti, *Le statuaire Jean-Antoine Houdon et son époque (1741-1828),* vol. II, Paris, 1919, pp. 349-375.
L. Réau, *Houdon. Sa vie et son œuvre*, Paris, 1964, vols. III and IV, pp. 44-45 and pls. CIV to CIX, incl. fig. 202H.
H.H. Arnason, *The sculptures of Houdon*, London, 1975, p. 52, figs. 114 and 115.
Houdon. An exhibition of sculpture from the collection of Michael Hall, cat. expo. Washington, 1998, pp. 28-33.
A. Poulet, *Jean-Antoine Houdon. Sculptor of the Enlightenment*, Washington, 2003, pp. 152-156, no. 23.
A. Poulet, *Jean-Antoine Houdon. Sculpteur des Lumières, Paris/Washington*, 2003, pp. 152-156, no. 23.
G. Guislain and C. Tafanelli, *Voltaire*, Paris, 2005, p. 43.
W. Sauerländer, *Essai sur les visages des bustes de Houdon*, Paris, 2005, pp. 42-43.
G. Scherf, *Houdon (1741-1828). Statues, portraits sculptés (...)*, Paris, 2006, pp. 68-75, nos. 10 and 11.
M. Bückling and G. Scherf, *Jean-Antoine Houdon. La sculpture sensible*, exh. cat. Musée Fabre and Frankfurt, 2009, pp. 120-123.
G. Scherf, *Houdon at the Louvre. Masterworks of the Enlightenment*, exh. cat., Louvre/Atlanta, Paris, 2008, pp. 48-53, no. 10 and 11.


M.F. AROUET
DE VOLTAIRE
BUSTE DONNÉ PAR LUI MÊME
AU M^{AL} PRINCE DE BEAUVAU


M.F. AROUE
DE VOLTAI
BUSTE DONNÉ PAR
AU M^{AL} PRINCE DE

Eminent philosopher and emblem of the 18th-century Enlightenment, François-Marie Arouet, known as Voltaire (1694-1778), is one of the most important figures in French history.

During his life, several great artists wished to pay tribute to the man and to the symbolism of his commitments and philosophy. In 1770, Jean- Baptiste Pigalle chose to depict him seated and in heroic nudity (Musée du Louvre, inv. ENT 1962.01). A few years later, his pupil Jean-Antoine Houdon (1741-1828) included a bust of Voltaire in his series of portraits of illustrious men. This major sculptor of the second half of the 18th century was awarded the Prix de Rome in 1761, allowing him to study in Italy, was admitted to the Académie Royale de Peinture et de Sculpture in 1769 and travelled to Prussia, Russia and the United States.

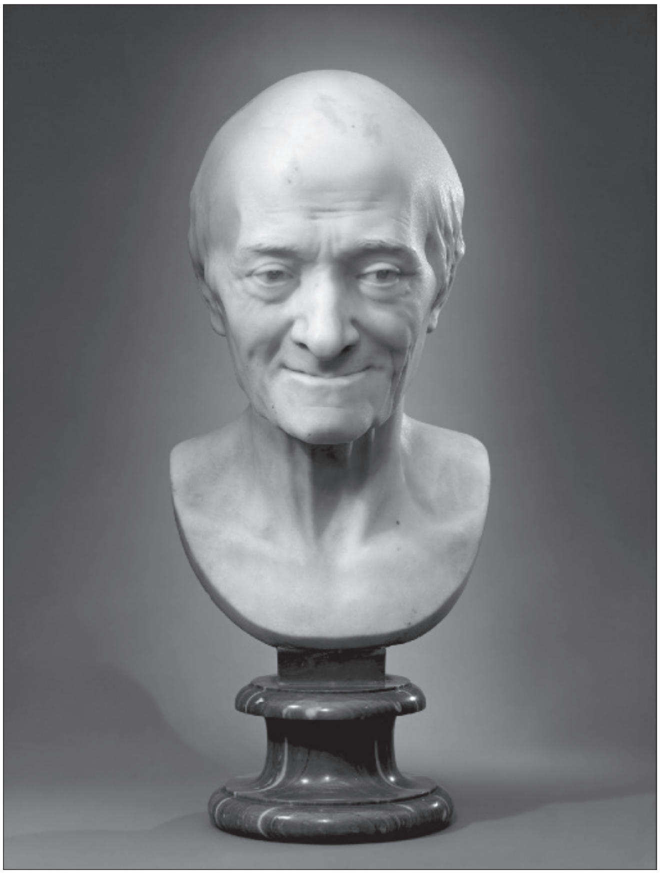
Shortly before his death on 30 May 1778, Voltaire returned to Paris and agreed to pose for Houdon after encountering his recent portrait of Molière. Houdon modelled three different busts, all of which were subsequently sculpted in various materials including marble, bronze, plaster and terracotta. In one version, Houdon depicts him in bust form wearing a jacket, waistcoat and wig (National Gallery of Art, Washington, inv. 1942.9.127). His second model shows the man of letters with his head girded with the philosophers' headband, the initial models of which are versions of "Voltaire seated".

The third model is the one shown here. Houdon borrowed the classic formula of the shortened, unadorned bust, already used for his portrait of Diderot in 1771 thus creating a visual link between the two great philosophers of the Enlightenment. Marble busts of Voltaire are in the Metropolitan Museum of Art in New York (inv. 1972.61), the National Gallery of Art in Washington (inv. 1963.10.240), the Louvre (inv. RF 3520) and the Musée d'Angers (inv. MBA 54 [J1881] S), and a very fine bronze version is in the Louvre (inv. RF 345).

All the examples of this last model, including our terracotta head, bear witness to Voltaire's physical fragility but also to his great wisdom, the depiction of his face revealing an agile mind. The sculptor captured the features of an 83-year-old man in all his simplicity and intelligence, just a few days before his death, seeming to foreshadow the privilege granted to Houdon of casting the thinker's death mask.

Of all the portraits Houdon made of the philosopher, the version offered here was Voltaire's favourite. It is therefore hardly surprising that the philosopher chose this bust as a gift for one of his most loyal admirers, Charles Juste de Beauvau-Craon (1720-1793), during his last stay in Paris. In *Souvenirs de la maréchale princesse de Beauvau, née Rohan-Chabot: suivis des Mémoires du maréchal prince de Beauvau, Marie-Charlotte de Rohan-Chabot Beauvau*, the prince's great granddaughter, writes: '[Beauvau] sincerely loved Voltaire, who from that time on took for himself a friendship and veneration that have never wavered', and supports her statement by publishing some of the warm exchanges between the two friends.

It was during his last stay in Paris that Voltaire gifted his bust to the Prince of Beauvau. On 30 March 1778, after 30 years in exile, Voltaire paid a farewell visit to various public figures and institutions, including the Académie, where Beauvau was responsible for 'taking the delegation that went to compliment Voltaire and convey to him the wishes of the Company for his recovery during his illness'. The philosopher continued his triumphal tour through Paris to the Comédie Française for the performance of his last tragedy Irène, during which a laurel wreath was respectfully placed on the author's head. Various bibliographers have seized on this episode, notably Gustave Desnoiresterres, who described it as follows in 1876: 'The crown! was shouted. The actor Brizard entered at the same moment, holding a laurel wreath which he placed on the poet's head. 'Ah, God, you want to make me die by dint of glory!' said the old man in a voice choked with emotion, joy and tears. But he immediately withdrew it with a modest haste, and passed it to the young marquise, to whom the drunken audience shouted to put it back on the forehead of the French Sophocles. She hastened to obey. Voltaire would not allow it, he struggled, refusing this idolatry, when the Prince de Beauvau, seizing the laurel, again girded it on the forehead of the patriarch, who saw clearly that he would not be the most important person in the world.



Jean Antoine Houdon (1741–1828), *Voltaire*, marble, 1778 © Metropolitan Museum of Art, New York

This event is sometimes supplemented by another, more legendary episode in which the actors celebrated, a bust of Voltaire placed on the stage was crowned and covered with flowers, probably the one made by Jean-Baptiste II Lemoyne in 1748 (see A. Poulet (ed.), *Jean-Antoine Houdon. Sculpteur des Lumières*, Paris/Washington, 2003, pp. 152-156, no. 23.). Several representations, including the drawing by Jean-Michel Moreau Le Jeune (*The Coronation of Voltaire*, 30 March 1778, drawing, 18.3 x 23.6 cm, The Fitzwilliam Museum, Cambridge, PD.92-1961), bear witness to this extraordinary event.

A defender and author of all Truths, it is nevertheless a romanticised account that celebrates the greatness of the tribute paid to him. The decisive presence of the Prince de Beauvau and the central place of a bust of Voltaire in this episode echo the rarity and historical importance of our bust.

Detail of signature

ROBERT ROBIN:
HORLOGER

PROPERTY FROM AN IMPORTANT HOROLOGICAL COLLECTION

***26** LEARN MORE

A FRENCH GILT-BRONZE AND ENAMEL TRAVELLING CLOCK WITH CALENDAR AND ALARM - *PENDULE DE VOYAGE* OR *DE CAMPAGNE*

ROBERT ROBIN, PARIS, *CIRCA* 1794; THE DIAL BY DUBUISSON, DATED 1794; THE PLAQUE BY COTEAU, DATED 1783

CASE: of rectangular outline, the stepped domed cover with loop handle, beaded bezel to dial above shaped inset gilt and 'jewelled' enamel panel signed to the oval reserve 'Robin / Hr. du Roy', the reverse of panel signed and dated 'coteau / 1783', plain glazed sides and conforming arched rear door, raised on four block feet
DIAL: the 3½ in diameter white enamel convex dial with Roman hours and Arabic minutes, the outer ring with calendar indications, pierced entwined stylised foliate gilt-brass minute and hour hands, the hour hand with sun-burst tip, steel calendar hand, the alarm disc with Arabic numerals viewed through the lower aperture of the hour hand, signed to lower centre 'Robin', the reverse signed 'Dubuisson / Vend A3' (Vendemiaire An III is the Republican calendar for September 1794), the reverse of the dial plate is scratched 'Brz (?) Aereuer (?) 1812'
MOVEMENT: the movement with Robin escapement to the backplate, the going train with chain fusee and maintaining power, the strike train with spring barrel and countwheel set to backplate, hour and half-hour striking with hammer to single bell above the plates, pull wind alarm train to backplate with double ended hammer beneath the bell, regulation lever to backplate with calibrated indicator 'A – R', engraved to the lower edge ' Robin aux Galeries du Louvre, Paris', the strike barrel has scratched inscriptions: 'Puiseu Janvier 1817 / a Dansen / Cherny a Paris / 9 bre 1875 / C. Guiller / 1892 le 2/8', the mainspring barrel scratched 'Lebel (?) 8 bre 1896', the time and alarm springs are signed indistinctly, the strike spring is not signed; the leather travel case with iron loop handle, clasps and hinges, gilt tooled to the front 'A. BOURLET'
The clock - 8 in. (20.3 cm.) high (handle down); 9¼ in. (23.5 cm.) high (overall); 5 5/16 in. (13.5 cm.) wide; 4 in. (10.2 cm.) deep

£50,000-80,000

US$68,000-110,000
€58,000-93,000

PROVENANCE:

Collection of M. Henri Didier, until sold,
Hôtel Drouot, Paris, 11 June 1868,
Hervé Chayette, Horlogerie de Collection, Paris, 10 November 1982, lot 183,
Seth G. Atwood, The Time Museum, Rockford, Illinois,
thence by descent.

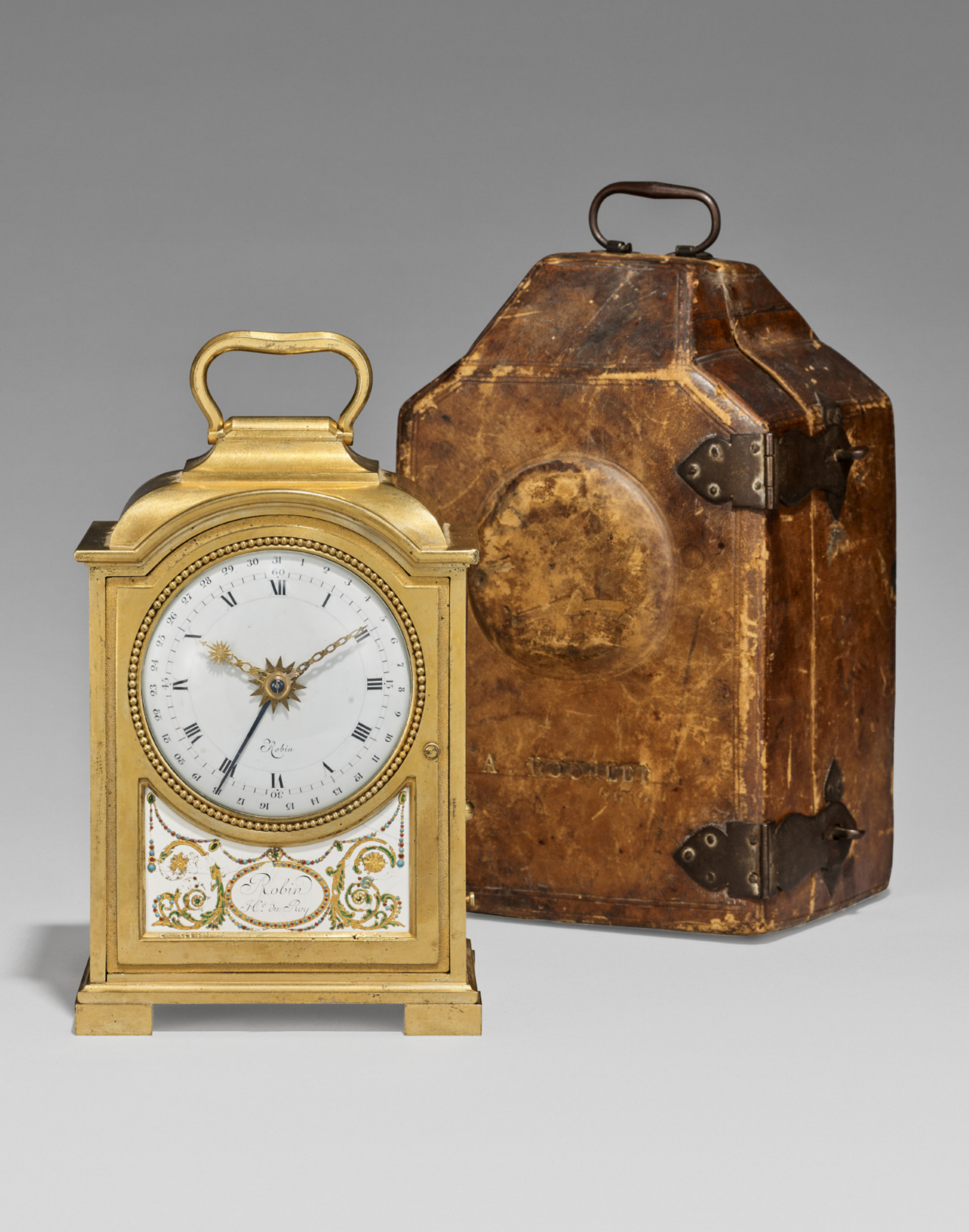
EXHIBITED:

The Time Museum, Rockford, Illinois, USA, 1983 to 1999, Inventory number 3090.

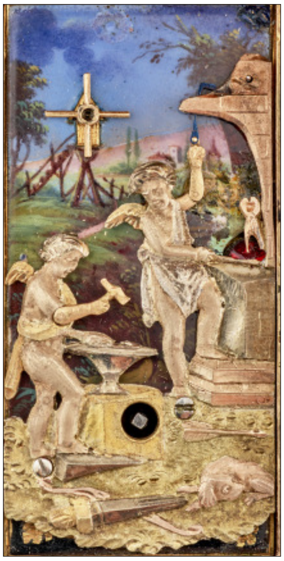
LITERATURE:

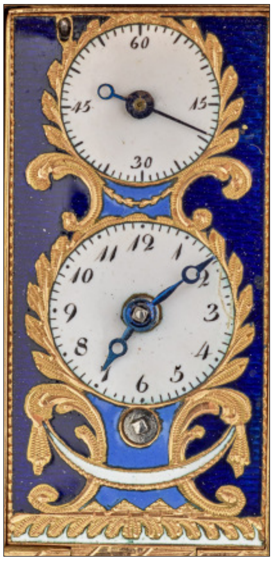
B. Chandler, *The Time Museum, An Introduction*, Rockford, 1983, p. 20.

This luxurious travel clock by the French Royal clockmaker Robert Robin (1741-1799) has been in the esteemed Time Museum and Atwood family collection since 1982. Featuring an escapement derived from Robin's invention of 1791 and incorporating enamel work by the foremost practitioners of the art Joseph Coteau and Etienne Gobin (known as Dubuisson).


Robin
Robin
H.r du Roy

DOMESTIC BLISS





PROPERTY OF A EUROPEAN COLLECTOR

***27** LEARN MORE

A RARE SWISS ENAMELLED GOLD THREE-COMPARTMENT MUSICAL BOX WITH AUTOMATON AND TIMEPIECE

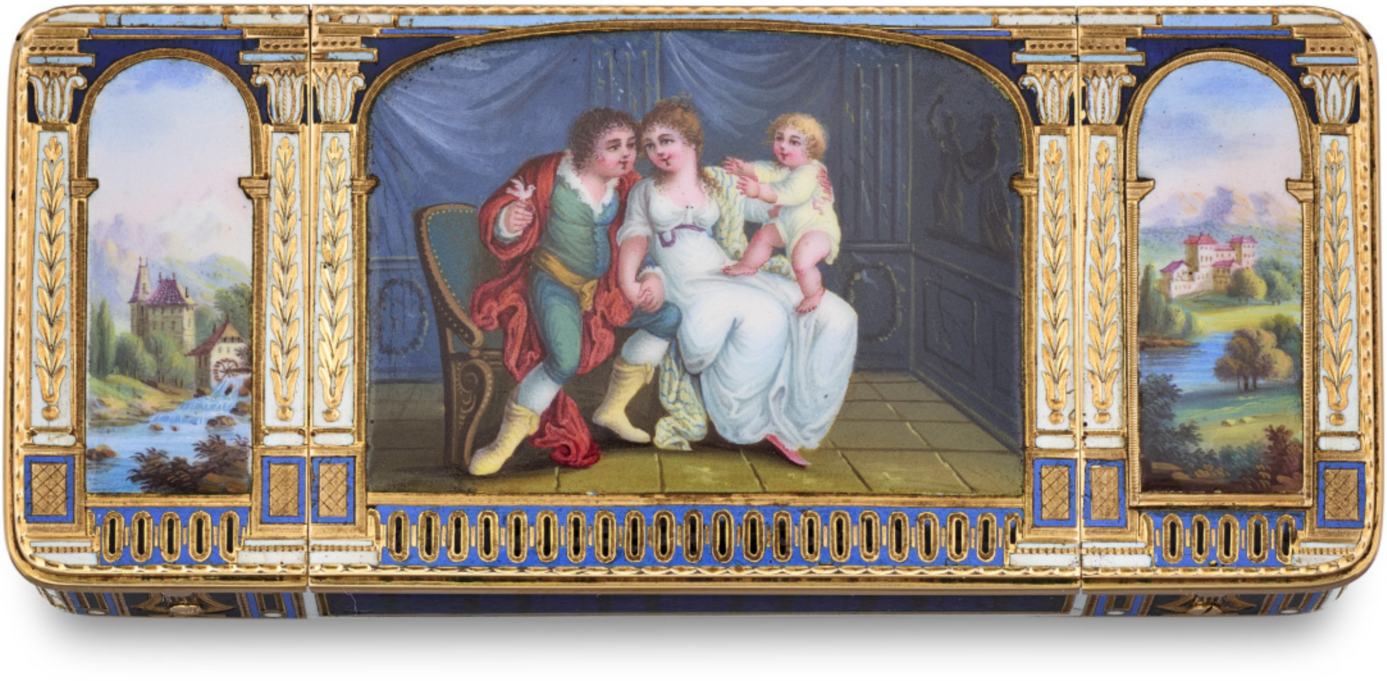
GENEVA, CIRCA 1800-1805; THE BOX WITH MARK OF SENÉ & DETALLA ; THE MOVEMENTS ATTRIBUTED TO PIGUET & CAPT; THE ENAMEL PAINTING ATTRIBUTED TO JEAN-LOUIS RICHTER

Rectangular with rounded corners, the sides and base enamelled with geometric panels on engine-turned ground in night blue and black, within a sky blue and gold frise of three-dimentional cubes, the sides panels framed by chased harps, the upper part formed of three hinges covers, the sides covers enamelled with river scenes, and the central one with family scene featuring parents and baby sitting on a sofa in blue room, all withing arched frames flanked by foliate bands enamelled in opaque white, the left cover opening to reveal a three colour gold automaton on enamel ground figuring two cherubs working at a forge with an automated windmill in the background, the right cover with two watch faces for hours and minutes, the central compartment for the later key and snuff, *maker's mark in central compartment*
3⅛ in. (8 cm.)

£140,000-160,000

US$190,000-220,000
€170,000-190,000

PROVENANCE:
Vente Sotheby's, King Farouk, The Palace Collections of Egypt, 12 mars 1954, lot 539 (ill. pl. 26).
Private Collection, France.



TRIPLE BOXES: RARE MECHANICAL MASTERPIECES

Triple boxes combining music, automata, and timepieces are rare technical masterpieces, usually attributed to Piguet & Capt and made for the Chinese export market, often in pairs. This particular example was once part of the famous collection of King Farouk I, sold in 1954.

A COLLABORATIVE WORK

These boxes were collaborative creations of Geneva's leading craftsmen involving the casemakers, Sené & Détalla, the clockmakers, Piguet & Capt, and the enameller, Jean-Louis Richter. Sené and Détalla worked together between 1795 and 1805 and were known for richly enamelled luxury objects.

HENRY DAVID-CAPT AND ISAAC-DANIEL CAPT: MASTERS OF MINIATURE MOVEMENTS

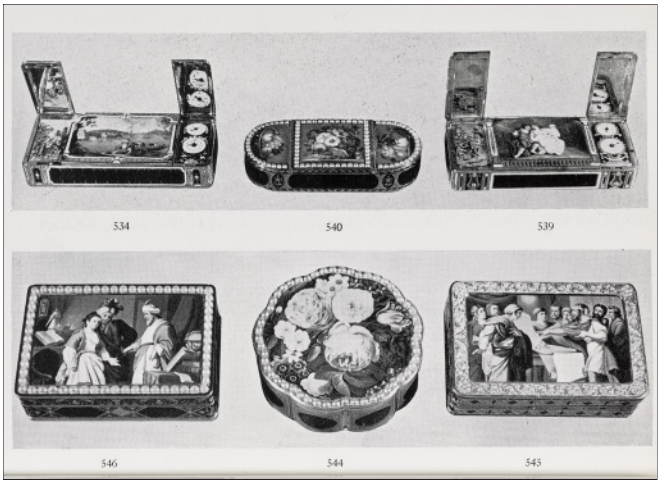
Henry-Daniel Capt and Isaac-Daniel Piguet founded Piguet & Capt in Geneva in 1802 working together until 1810-11. They specialised in highly complex luxury objects such as snuff boxes, bonbonnières, bird boxes, and musical timepieces featuring automatons. Their often unsigned works are recognised for exceptional quality and innovation. They were among the first Geneva makers to adopt the pinned-cylinder musical mechanism invented in 1796 by Antoine Favre-Salomon. This mechanism used vibrating steel blades arranged like a keyboard, creating the early "comb music" system that became central to musical boxes.

JEAN-LOUIS RICHTER

Jean-Louis Richter was one of the leading Swiss enamel painters of the late 18th and early 19th centuries. Trained in Geneva, he became known for alpine landscapes and genre scenes inspired by artists such as William Hamilton, Jean-Baptiste Greuze, and François Boucher. His work often adapted or combined compositions from well-known paintings and engravings. The scene on this box may have been Richter's own original composition inspired by French and English artistic styles.

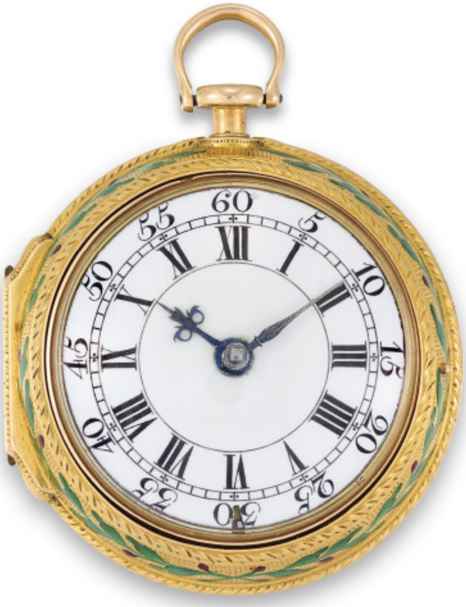
THE FAROUK COLLECTION

This triple box was sold in the famous 1954 auction, *The Palace Collections of Egypt*, from the collection of King Farouk I. Farouk, who became King of Egypt in 1936 at age 16, was renowned for his vast and extravagant collecting habits. The 1954 sale, lasting over a month, dispersed thousands of objects including furniture, coins, jewels, watches, musical boxes, and automaton pieces, becoming one of the most iconic auctions in collecting history.



The Palace Collections of Egypt, showing the present lot as lot 539

A WALPOLE POCKET WATCH BY BENJAMIN GRAY



28 LEARN MORE

A GEORGE II 22K GOLD PAIR CASED DUMB REPEATING POCKET WATCH

BENJAMIN GRAY, LONDON, CIRCA 1740-55

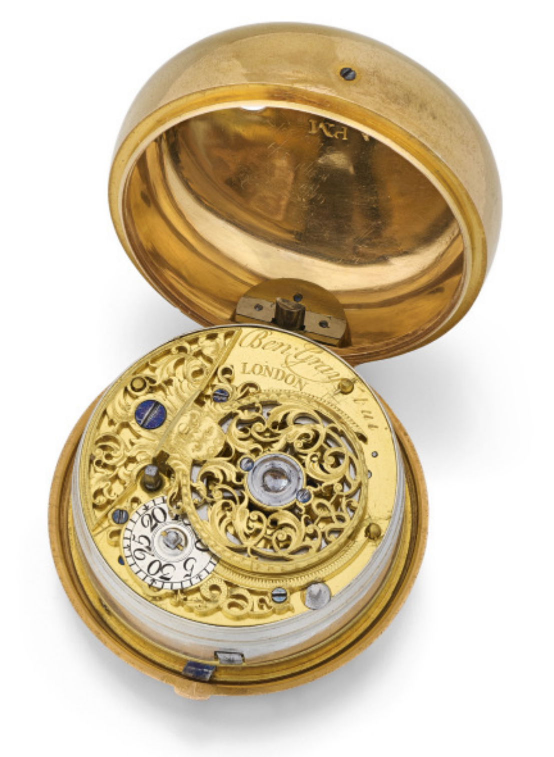
CASE: *circa* 1776, the enamelled outer case with Walpole crest raised in gilt with green and red *en grisaille* and central classical scene depicting *The Three Graces distressing Cupid,* after Angelica Kauffman, R.A., within a berry and laurel border, plain gold inner case, both cases stamped 'PM' almost certainly for Peter Mounier (c. 1743-1776) paper repair label 'R. THOMAS / ABERDEEN'
DIAL: the white enamel dial with Roman hours and Arabic five minutes, steel hands
MOVEMENT: the dumb repeating movement with verge escapement, steel balance wheel, diamond endstone, the plates joined by rounded baluster pillars, engraved 'Ben. Gray, tui, LONDON', silver ring cap
40 mm. diameter; the outer case 46 mm. diameter

£30,000-50,000 US$41,000-67,000
€35,000-58,000

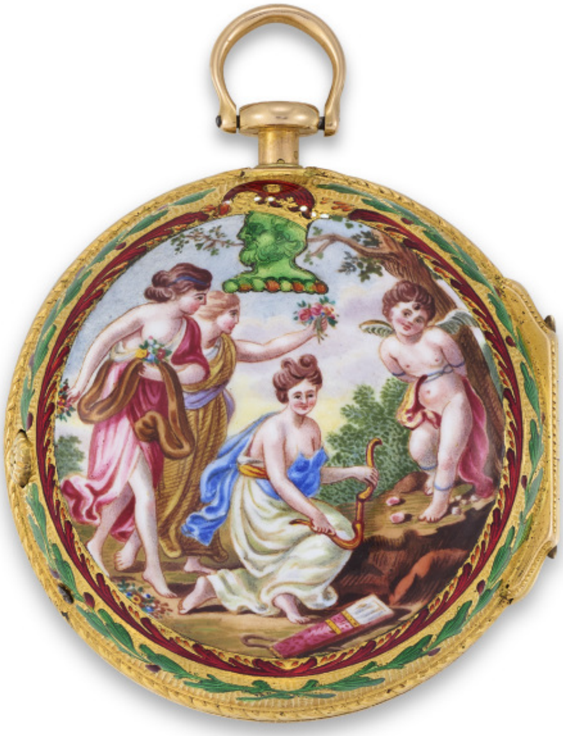
PROVENANCE:

Almost certainly commissioned by Sir Edward Walpole (1706–1784) or his younger brother, Horatio Walpole, 4th Earl of Orford (1717–1797), better known as Horace.

The richly decorated enamelled gold outer case depicts *The Three Graces Distressing Cupid*, after Angelica Kauffman, R.A., which was executed *circa* 1776, and is surmounted by the Walpole crest - a bearded male head in profile, ducally crowned and wearing a long, tasselled cap charged with a Catherine wheel. Given the dating of the case, the most plausible candidates are Sir Edward Walpole (1706–1784) or his younger brother, Horatio Walpole, 4th Earl of Orford (1717–1797), better known as Horace.



Detail of movement with engraved signature of Benjamin Gray



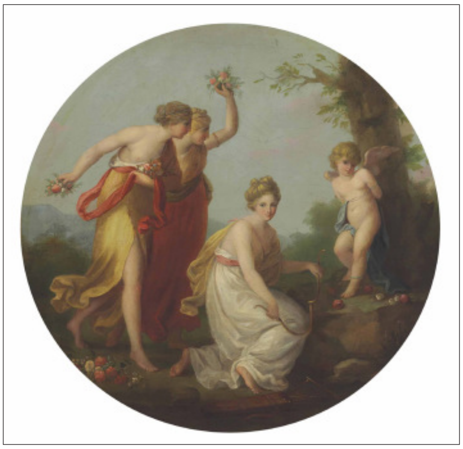
Horace Walpole - author, antiquarian, and one of the most influential arbiters of taste in 18th-century England - was a pioneering figure in the development of historicist collecting. He is best known for his villa at Strawberry Hill, his 'little Gothic castle' on the banks of the Thames at fashionable Twickenham, where he assembled a celebrated collection of works of art, objects of virtu, and historical relics.

The subject of the enamel scene reflects the widespread dissemination of Kauffman's neoclassical compositions through prints, notably those by the English engraver and publisher William Wynne Ryland (1733–1783), and their adaptation within the decorative arts in the later 18th century. A Swiss-born painter and founding member of the Royal Academy, Kauffman was championed by Walpole's close friend Sir Joshua Reynolds, while Walpole himself particularly admired her portraiture.

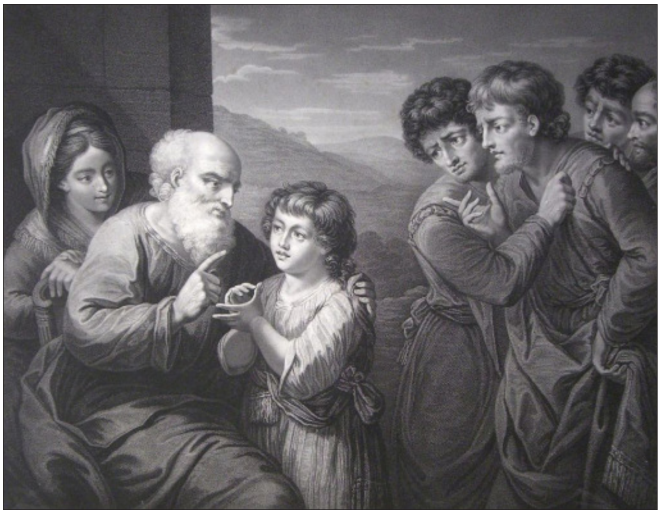
Interestingly, Sir Edward Walpole's three daughters by Dorothy Clement - Laura, Maria, and Charlotte - were all born between about 1735 and 1742, and it is therefore conceivable that Horace may have commissioned the watch for his brother. His close involvement with the family is well documented. In 1780, he commissioned Reynolds to paint the celebrated triple portrait *The Ladies Waldegrave*, depicting his three grandnieces, the daughters of Maria Walpole and James Waldegrave, 2nd Earl Waldegrave. Walpole had initially requested that Reynolds represent them as the Three Graces for Strawberry Hill, but the artist instead chose to portray them engaged in domestic craftmaking. It is clear Horace was a devoted great-uncle, even attending Maria's wedding as a witness alongside his brother, and the Reynolds commission provides a compelling parallel at a date close to the manufacture of the present watch case.

It was quite a common practice to recase an earlier fine movement by a revered maker. Benjamin Gray was a distinguished clockmaker who established his business in Pall Mall in 1727 before moving in 1738 to St James's Street West at the Sun Dial in Thatched House Court. On 30 March 1742 he was appointed Watchmaker in Ordinary to King George II, with a yearly stipend of £100. In 1743 he entered into partnership with the young Swiss clockmaker Justin Vulliamy, then aged 31, inaugurating a celebrated dynasty of royal clockmakers that endured into the mid-19th century. Although the present watch does not appear in the 1774 inventory of Strawberry Hill, nor in the subsequent 1842 sale catalogue, Horace Walpole is known to have owned at least one watch by Benjamin Gray - famously stolen from him by highwaymen in Hyde Park in November 1759. In a letter of June 1749 to Horace Mann, he names Gray, alongside John Ellicott, among the finest watchmakers in London.

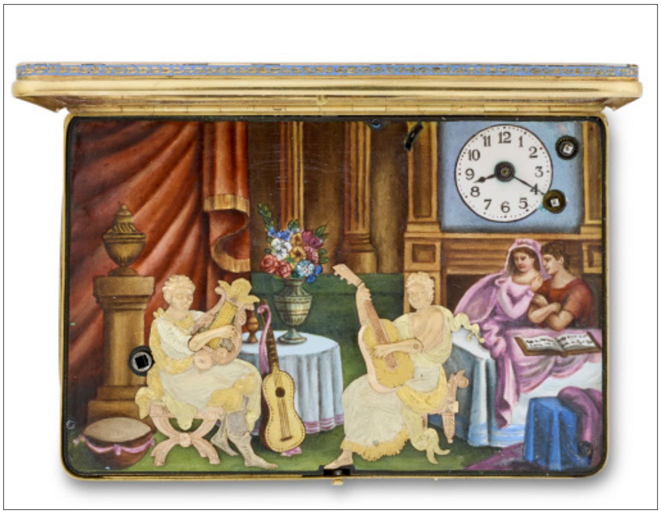
Christie's would like to thank Dr Silvia Davoli for her generous assistance in the preparation of this catalogue entry.



After Angelica Kauffman, R.A., *The Three Graces distressing Cupid* © Christie's Image Archive



Joseph telling his Dream to his Father, copperplate engraving by James Godby after Angelica Kauffmann (ed. John Murphy, London 1798)



Detail of the inside of the box

THE YOUNG DREAMER

PROPERTY OF A EUROPEAN COLLECTOR

***29** LEARN MORE

A SWISS JEWELLED AND ENAMELLED GOLD AUTOMATON AND MUSICAL BOX WITH WATCH FOR THE CHINESE MARKET

THE CASE BY RÉMOND, LAMY, MERCIER & CIE, GENEVA, CIRCA 1815-1819; THE MOVEMENT POSSIBLY BY PIGUET AND MEYLAN, THE FLANGE STRUCK WITH NUMBER 4193; THE MINIATURE ATTRIBUTED TO JEAN-ABRAHAM LISSIGNOL (1749-1819)

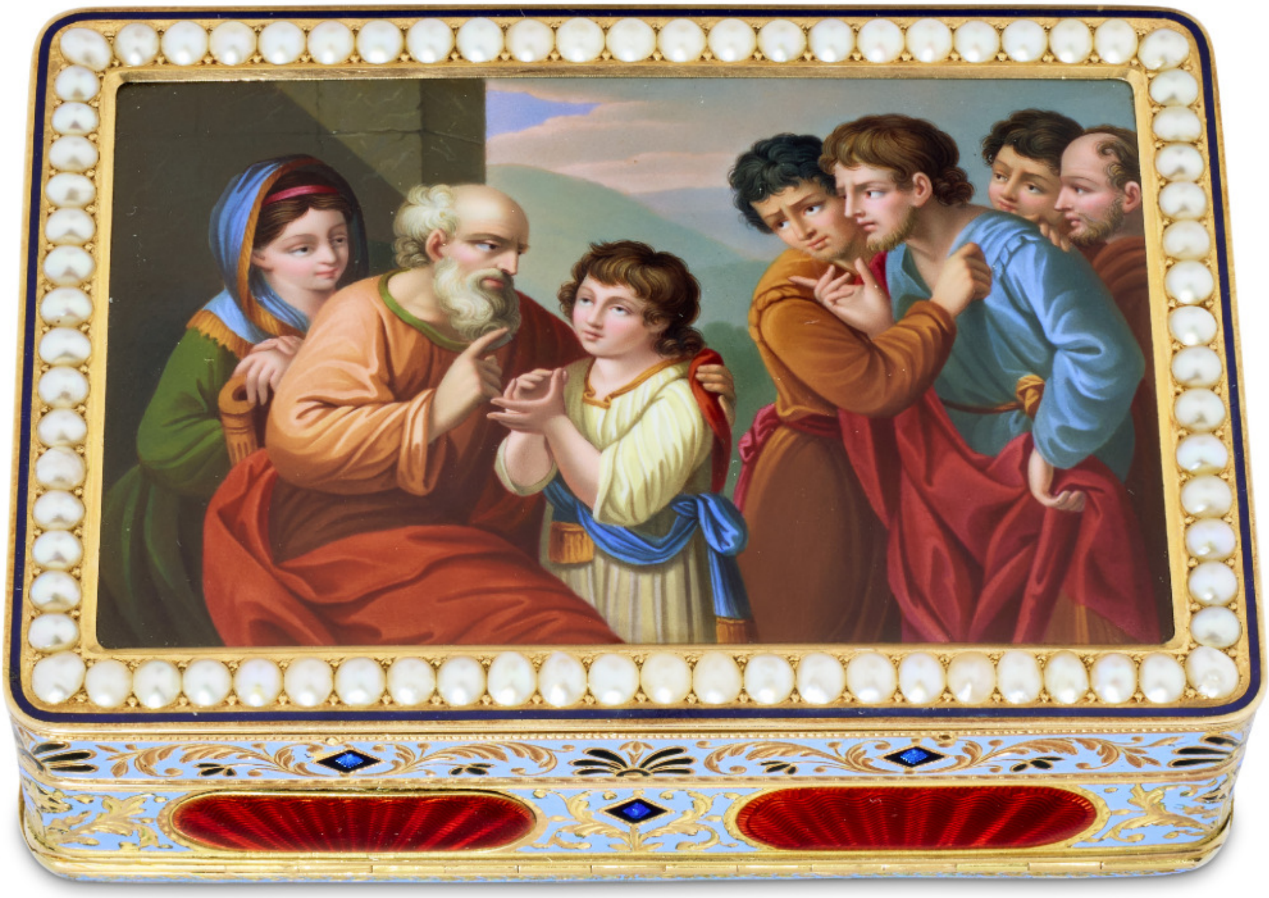
Rectangular with two hinged covers, the upper cover with enamel panel depicting *Joseph telling his Dream to his Father* after a painting by Angelica Kauffmann within a frame of demi-pearls, the sides chased with neo-classical foliate scrolls enamelled with opaque sky blue ground and with translucent red medallions on engine-turned *moiré* motifs, the base's cover with central reserve chased with flower vase on sunrays ground, opening to reveal the automaton depicting two women playing the guitar and the lyre applied on polychromic ground featuring a salon, on the upper right hand side a small watch, the other cover opening to reveal space for a key, two levers on the back panels to action the automaton and the watch, *marked in both covers with maker and Geneva mark; stamped on flange with workshop number 4191; with French gold control mark in use in 1798-1819,* with replacement key
8.2 cm. (3¼ in.) wide

£120,000-180,000
US$170,000-240,000
€140,000-210,000

PROVENANCE:
with S. J. Philipps, Ltd., London, April 2003.

RÉMOND
The enamelled gold case is the work of one of Geneva's most celebrated casemakers, Jean-Georges Rémond, produced during his partnership with Jean-Noël Lamy, Laurent Gisseling, Pierre Mercier and Daniel Burton. This period saw the production of gold cases for watches, musical snuff boxes and automata, often destined for export to the Orient where their complexity and fine enamelling were particularly admired and sought after by collectors.
Rémond collaborated with all the well-known movement makers such as Piguet & Capt, Piguet & Meylan, Jaquet-Droz & Leschot, Frisard and Les Frères Rochat, who designed the mechanical elements, while the cases were often decorated with enamel plaques by Lissignol, Richter, Dupont and others, generally depicting classical scenes after renowned paintings.

PIGUET & MEYLAN
Isaac Piguet (1775-1841) was born in Le Chenit, Vaud, moving to Geneva before 1800. He first worked with Jean-Frédéric Leschot when in 1802 he created a miniature musical piece in the form of a ring following the idea of the Geneva watchmaker Antoine Favre (1767-1828) in 1796. Piguet then went into partnership with his brother-in-law Henry Capt (1773-1841) from 1802-1811, specialising in musical boxes and automata, such as this snuff-box, often intended for the Chinese and Ottoman markets. In 1811, Piguet founded Piguet & Meylan with Philippe Samuel Meylan (1772-1845) and together they produced



elaborate and beautifully decorated musical watches, including skeleton and automaton watches, as well as mechanical animals. In 1828, the partnership ended, and Isaac and his son David-Auguste Piguet established a new company, Piguet Père & Fils. In 1832 the company was dissolved. The commercial part was taken over by Charles Philippe Piguet de Morges, while the technical part continued under Piguet & Cie, directed by David Auguste. Isaac-Daniel Piguet died in Geneva, on 20 January 1841.

A MINIATURE ATTRIBUTED TO LISSIGNOL AFTER ANGELICA KAUFFMAN

The enamel scene can be attributed to Jean-Abraham Lissignol (1749-1819) who trained with Jean-Marc Roux. As well as painting plaques for snuff-boxes, he also supplied workshops with portrait miniatures for watch cases. He appears to have specialised in allegorical and religious scenes, painted in rich translucent colours and using the pointillistic detailing and hair-thin brush strokes.

The scene on the cover depicts Joseph telling his father Jacob about a dream in which his family bow down to him (from the Book of Genesis), prompting his father to rebuke him for his arrogance, while his brothers grow jealous and resentful.

The narrative suggests that possessing insight or ambition is not inherently problematic; rather, the manner and context in which such knowledge are expressed are crucial, wisdom lies not only in what one knows, but in how and when it is conveyed.

This scene, in its present form, was painted by Angelica Kauffman (1741–1807) one of the most celebrated painters of the 18th century and a key figure in the rise of Neoclassicism. She spent much of her youth travelling through Austria and Italy, absorbing classical art and culture, especially in cities such as Rome, before moving to London in the 1760s, where she quickly became a fashionable portraitist among aristocrats and intellectuals. In 1768, she was one of only two female founding members of the Royal Academy of Arts (the other being Mary Moser). Kauffman also favoured history painting with a strong emphasis on classical figures and moral narratives.

Kauffmann was one of the first internationally celebrated artists from Switzerland, and her work was much admired and used by enamellers as a source of inspiration. For another box also by Jean George Rémond with a miniature after Angelica Kauffman, see Christie's, London, 16 December 2021, lot 29.

This automaton box is struck on the flange with number 4191 and it is worth noting that Christie's sold, in London, 22 September 2022, lot 178, a very comparable automaton stamped with number 4193, suggesting these were made around the same time.

THE ETHIOPAN CATERPILLAR

PROPERTY OF A EUROPEAN COLLECTOR

*30 LEARN MORE

A RARE SWISS JEWELLED AND ENAMELLED GOLD AUTOMATON CATERPILLAR

PROBABLY BY HENRI MAILLARDET, GENEVA, CIRCA 1820

Realistically shaped as a silkworm, formed of eleven circular segments decorated on the top with translucent red enamel spotted with black on textured ground, each ring segments set with rubies, emeralds and diamonds and bordered by split pearls, the base chased with lozenges in *champlevé* black enamel and resting on eleven pegs, wound in the center and actioned via a small lever on the side, when animated it undulates in three realistic movements aided by three metal wheels, *unmarked*
3 in. (7.6 cm.) long

£80,000-120,000

US$110,000-160,000
€93,000-140,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 23 October 2006, lot 123.
Private Collection.

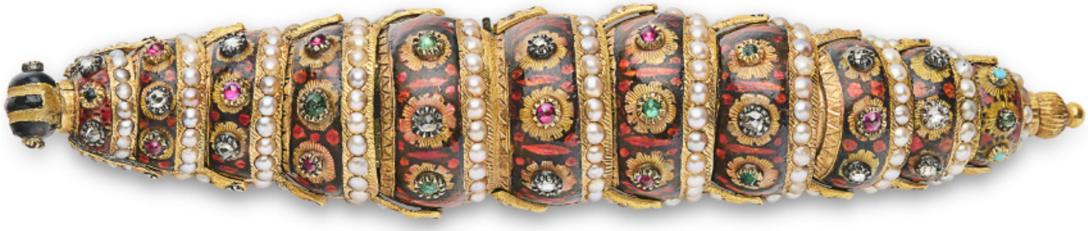
FOR THE CHINESE MARKET
Caterpillar or silkworm? This incredible automaton is part of a small group of less than ten similar automata created in the early 19th century as part of a larger menagerie of zoomorphic automata intended for the Chinese market. Indeed, the caterpillar or more precisely silkworm is a powerful symbol of transformation, industry, patience and resilience in Chinese culture.

LA CHENILLE D'OR : A MECHANICAL WONDER
Described as '*an Ethiopian chenille d'or*' in an advertisement of 1811 and as '*An extraordinary and minute copy of animated nature'* in the 1834 auction catalogue of the collection of Thomas Weeks's Mechanical Museum, this mechanical wonder attracted the attention of the public when it was presented at the 1826 Automaton Exhibition in the Gothic Hall, Haymarket.

Automata have always fascinated the public, not only for their magical quality but also as technological feats. The first animal-shaped automaton was invented by Archytas of Taranto (435 BC - 347 BC) and described as a dove capable of flying. Later in the 16th century, Augsburg and Southern Germany produced small metal automated animals such as Hans Schlottheim's crayfish (circa 1645-1525) and Tobias Reichel's spider, both now housed at the Grünes Gewölbe, Staatliche Kunstsammlungen, Dresden.

But it was in the late 18th and early 19th century that automated movements became more sophisticated and integrated in precious casings by Swiss clockmakers. Pierre and Henri-Louis Jaquet-Droz and Jean-Frédéric Leschot. Droz and Leschot perfected automated movements. In 1774 they presented three humanoid automatons: *The Writer, The Draughtsman* and *The Musician* at La Chaux-de-Fonds. They followed with exhibitions across Europe, Russia and especially China where they eventually exported more than 600 pieces collected by Emperor Qianlong and the Imperial Court, which all had a keen interest in European mechanical watches and automata, many of which are still carefully preserved in the Imperial Palace museum today. To help them manage this international market, Droz and Leschot went into partnership with the Maillardet family in 1783 until 1790, when their collaboration continued as a supplier of movements.

HENRI MAILLARDET ?
The authorship of this caterpillar is generally attributed to Henri Maillardet. However, his partnership with the automaton masters Droz and Leschot and his close link with the specialist trade suggest that although he might have had the idea, the caterpillar was probably made in Switzerland.

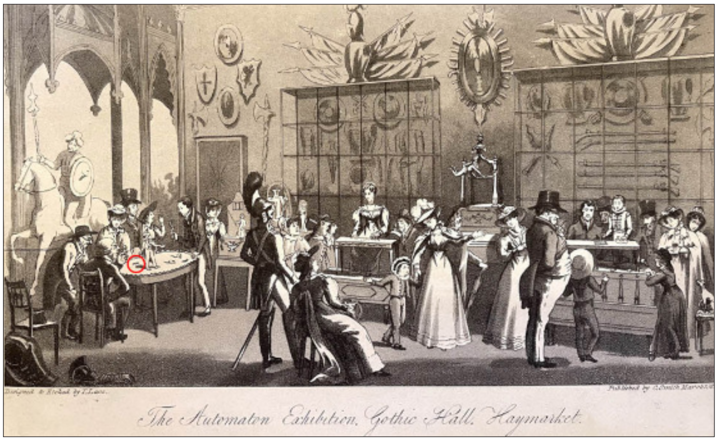


Henri Maillardet remains a relatively elusive figure in the history of automata. It is unclear whether he was a businessman, salesman, and showman, or an inventor and craftsman. Like many of his contemporaries, his career fluctuated between periods of success and recurring financial hardship, often due to circumstances beyond his control. Born in Meyriez in 1745, Maillardet reportedly trained in the workshops of the Jaquet-Droz family before working in Berlin and later settling in London in 1783. There, he managed the London branch of the Jaquet-Droz business. Although the firm produced highly skilled clocks, watches, and automata, it collapsed financially in the early 1790s after losses linked to investments in the China trade.

By 1798, Maillardet had reinvented himself as a showman, exhibiting collections of automata at the former premises of Cox's Museum in Spring Gardens. His displays included mechanical figures advertised as his "Wonderful Automatons," and included the *Mechanical Musical Lady*, the *Fortune-Teller*, the *Tumbler*, the *Writing Boy*, a *Singing Bird in a Gold Snuff-box*, and a menagerie of small animals. In 1826, he presented this menagerie of miniature automata in London's Haymarket Gothic Hall which dazzled the public. The exhibition was captured in a print engraved by Theodore Lane. Cleverly Maillardet named each of his automatons "The Ethiopian Caterpillar", "The Egyptian Lizard" and "The Siberian Mouse". This was one of several exhibitions, as his family also presented these small automata in Europe. Eventually, all these animals and more were sold in London in 1829 probably purchased by Thomas Weeks and eventually sold in 1834 at the auction of his Mechanical Museum in Tichborne Street, London. Maillardet seems to have retained a financial interest in the collection for many years as it toured Britain under various proprietors but he eventually died in poverty in Belgium sometime between 1827 and 1830.

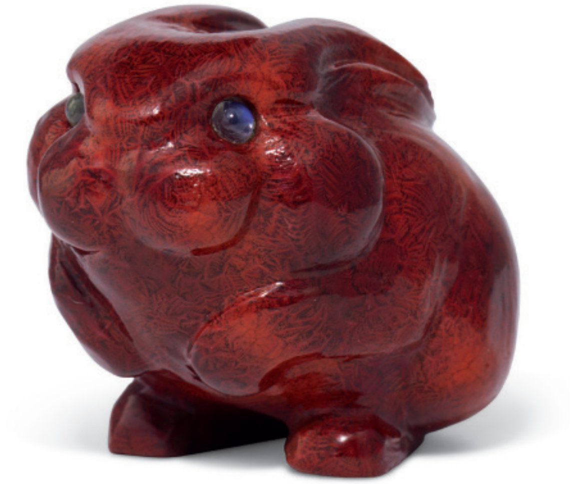
It remains unclear whether all these precious automatons were entirely his own creations or were supplied by other craftsmen, possibly Swiss, as the gold and enamel work appear to have been made in Geneva. Certainly Maillardet's collaboration with Droz and Leschot would have given him not only the training to build such marvels but also give him access to the right craftsmen to build them for him.

Other known examples of caterpillar:
One in the Iklé collection, Saint-Gall (illustrated in A.Chapuis and E. Droz, *Automata,* p. 243, fig. 294).


Designed & Etched by T. Lane.
The Automaton Exhibition, Gothic Hall, Haymarket.

The Automaton Exhibition Gothic Hall Haymarket 1826 by Theodore Lane.

FABERGÉ MENAGERIE:
AN EXCEPTIONALLY RARE PURPURINE RABBIT



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

***31** LEARN MORE

A RARE GEM-SET PURPURINE MODEL OF A RABBIT

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Stylistically carved crouching, with its front feet raised, with cabochon moonstone eyes, *apparently unmarked*
1⅞ in. (4.7 cm.) long

£60,000-80,000

US$81,000-110,000
€70,000-93,000

PROVENANCE:
Acquired by Mrs Lucas from Wartski, London, on 9 November 1946 for £55.
Anonymous sale; Christie's, London, 4 June 2018, lot 215.

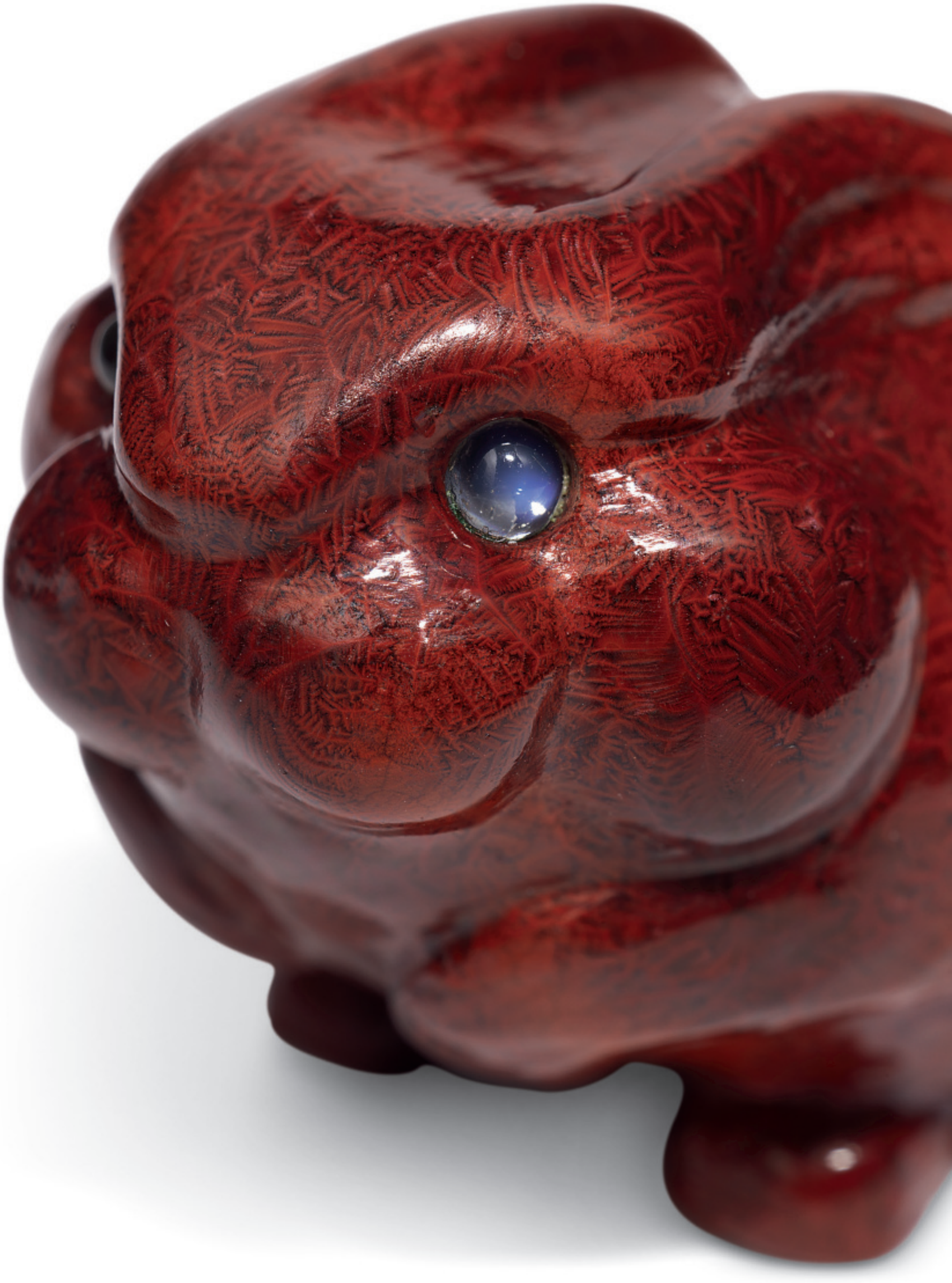
EXHIBITED:
London, Wartski, *The Last Flowering of Court Art*, 23 November - 4 December 2010, no. 47.
London, Wartski, *Japonisme: from Falize to Fabergé*, 10-20 May 2011, no. 213.

LITERATURE:
Exhibition catalogue, *The Last Flowering of Court Art*, London, 2010, pp. 128-129, no. 47 (illustrated).
Exhibition catalogue, Wartski, *Japonisme: from Falize to Fabergé*, London, 2011, p. 115, no. 213 (illustrated).

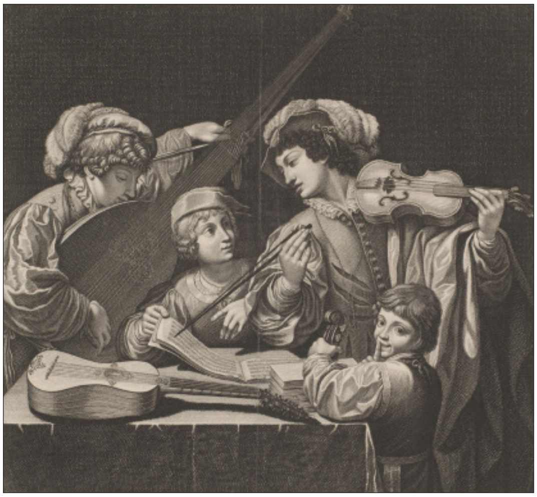
Purpurine works by Fabergé are exceptionally rare, particularly animal figures. Purpurine is produced by crystallising lead chromate within a glass matrix, a technique first developed in seventeenth-century Italy. In the nineteenth century, Sergey Petoukhov, a craftsman at the Imperial Glass Factory, rediscovered the process for creating purpurine.

The present model of a rabbit showcases the intensity and depth of colour that characterise the material, whilst also displaying the beautiful crystalline structure of the purpurine. The rabbit is carved in the style of Japanese netsuke, which often provided inspiration to Fabergé's designers. Carl Fabergé himself was a passionate collector and kept over 500 netsuke in his apartment on Bolshaya Morskaya street.

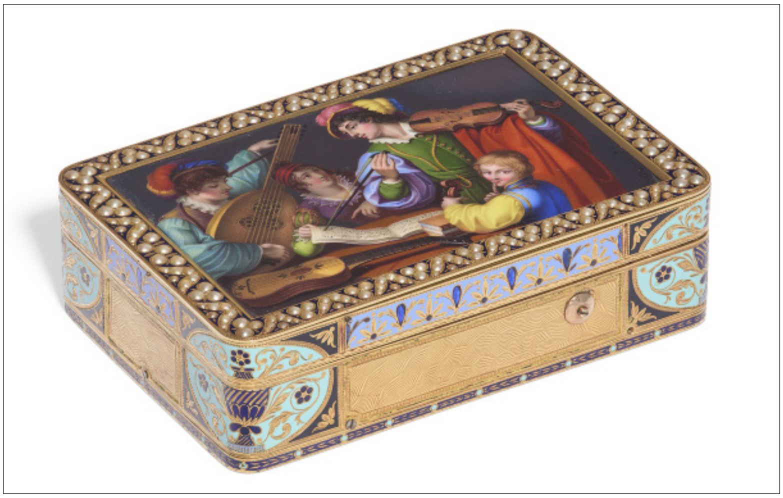
For a nearly identical model of a rabbit in lapis lazuli from the de Guigné collection, see G. von Habsburg, *Fabergé in America*, New York, 1996, p. 51, no. 32. For a further related model of a rabbit carved in purpurine see Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, Kunsthalle der Hypo-Kulturstiftung, November 28, 2003-April 12, 2004, illustrated p. 250, no. 345.



THE CONCERT



Anonymous print of Leonello Spada's *Concert*, circa 1700-1715
© Rijksmuseum.



***32** LEARN MORE

A SWISS JEWELLED AND ENAMELLED GOLD MUSICAL SNUFF-BOX FOR THE CHINESE MARKET

MAKER'S MARK R IN A HORIZONTAL LOZENGE BETWEEN TWO TRIANGLES, PROBABLY FOR RÉMOND, LAMY, MERCIER & CIE, GENEVA, 1815-1819; THE MINIATURE SIGNED V^{r} DUPONT F^{t} FOR JEAN-FRANÇOIS-VICTOR DUPONT (1785-1863)

Rectangular box with rounded corners, the cover set with a colourful enamel miniature after Leonello Spada's primary version of the 'Concert' depicting musician tuning instruments, signed on the lower right hand side, within a chased foliate border set with seed-pearls on a dark blue enamel ground, the corners decorated with vases of flowers in oval frame on turquoise ground, the cover rim and underside panel with enamelled sky blue band of foliate motifs, the inside with cylinder musical movement, the front and back panels with lever and a keyhole in the base panel lower left, *marked inside cover and base: Geneva and maker's mark,* with replacement key
3¼ in. (8.2 cm.) long

£60,000-100,000

US$81,000-130,000
€70,000-120,000

PROVENANCE:
Private Collection, New Jersey.

COMPARATIVE LITERATURE:
H. Clouzot, Dictionnaire des miniaturistes sur émail, Paris, 1924, p. 71.
H. Williams, Enamels of the world, 1700-2000 : the Khalili collections, London, 2009.
H. Williams, The David & Mikhail Iakobachvili Collection, 19th century Snuffboxes, Monaco, 2024.

GENEVA, CITY OF ENAMELLERS

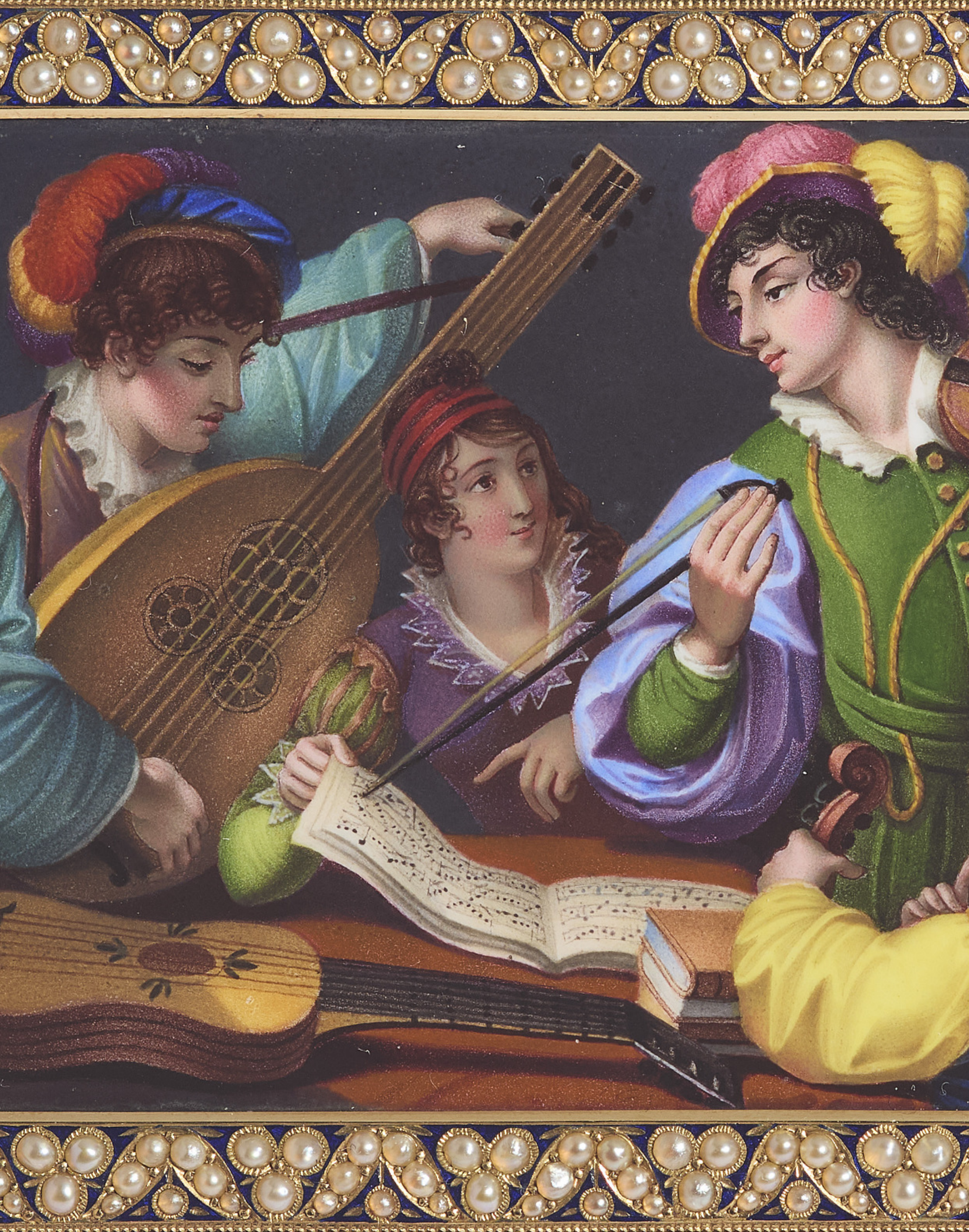
Geneva had an unrivalled reputation for its enamel painters since the time of Jean Petitot (1607-1691). However the most productive and inventive period for enamelled boxes undoubtedly started during the French occupation; at this time Geneva produced some of the most original boxes enamelled *en plein* which owed nothing to Parisian boxes and challenged their monopoly being more suited to new tastes. The most productive maker was Jean George Rémond (1752-1830). Born and trained in Hanau, he moved to Geneva in 1783 when he was admitted as *orfèvre bijoutier*. Rémond formed over the course of his career several partnerships to accommodate changing circumstances, and produced during his thirty-five year career some of the most important boxes. He is also credited with having developed with his partners several techniques that made the reputation of Swiss enamel. Thus they were the first to developed hard polished *fondants* (which enhance colour and sheen), gold *paillons* decorations, the *flinqué* (engraving under translucent enamel) and borders set with half pearls. From about 1810, enamelling *en plein* was replaced by plaques keeping to the same style of scenes that had made Geneva's reputation.

JEAN-FRANÇOIS-VICTOR DUPONT AND THE CHINESE MARKET

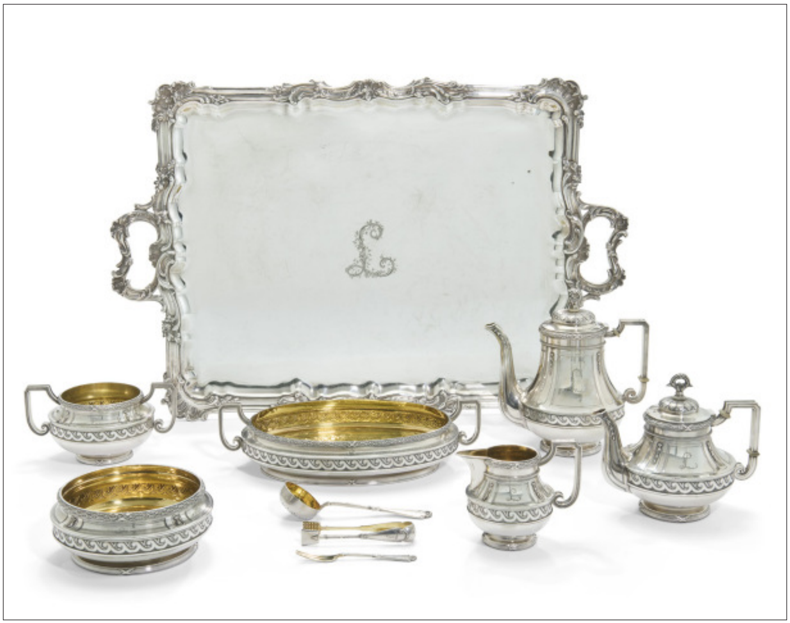
The enamel plaque of this musical box is a fitting example of the celebrated art of Geneva enamel miniatures. Sadly many enamellers have remained anonymous except when their works are signed as on this scene. Jean-François-Victor Dupont (1785-1863) is remembered for his portraits of eminent personalities (King George IV, Henry VI, Napoléon among others), as well as his decoration of watches and boxes for the Chinese market. Dupond's style differs from that of most of his contemporaries, Jean Louis Richter, Jean Abraham Lissignol and Isaac Adam, by the originality and romanticism of the scenes and especially the vivacity of the colors, and a highly developed realism created by the use of the the *pointillé* technique. His palette was always extremely vivid, as on this box, because he made his own enamels and his "signature" colors were red, blue, and a special shade of purple.

Of course Dupont's subjects were often determined by the fashions of the day and the demands of the market but the choice of "the Concert" is most appropriate for a musical box. The pearl-set border and the precise perfection of the enamel seem to confirm that this musical box was certainly intended for the Chinese market.

For comparable musical boxes with highly polished scene and pearl set border made for the Chinese market: see Christie's, London, 22 September 2022, lot 179 and H. Williams, *op. cit.*, 2024, p. 153, no. 162.



LUXURIOUS FABERGÉ:
A LARGE SILVER TEA AND COFFEE SERVICE



PROPERTY OF A LADY

33 LEARN MORE

A LARGE AND IMPRESSIVE PARCEL-GILT SILVER TEA AND COFFEE SERVICE

BY FABERGÉ, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 24146

Comprising a teapot, a coffee pot, a sugar bowl, a cake basket, a waste bowl, a milk jug, a pair of sugar tongs, a strainer, a lemon fork, and a two handled tray; all but the tray cast and chased with Vitruvian scroll design, with laurel and ribbon-tied reeded borders, with angular handles, the tea and coffee pots with hinged covers, with the mother-of-pearl insulators, gilt interiors, the tray cast and chased with *rocaille* and scrolling foliage, all engraved with initial 'L', *all marked throughout with 'K. Fabergé' in Cyrillic beneath the Imperial warrant, the tray 1899-1908;* in the original fitted Fabergé wooden case
The tray, 28 in. (71 cm.) wide; the coffee pot, 8⅞ in. (22.5 cm.) high
316.2 oz. (9,836 gr.) gross (10)

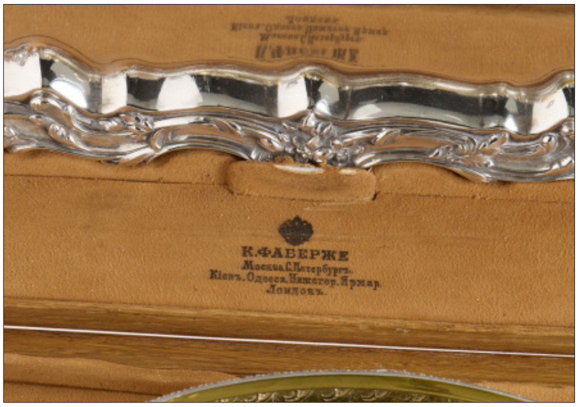
£70,000-90,000
US$95,000-120,000
€82,000-100,000

PROVENANCE:
Acquired by the present owner from a private collection in 2003.

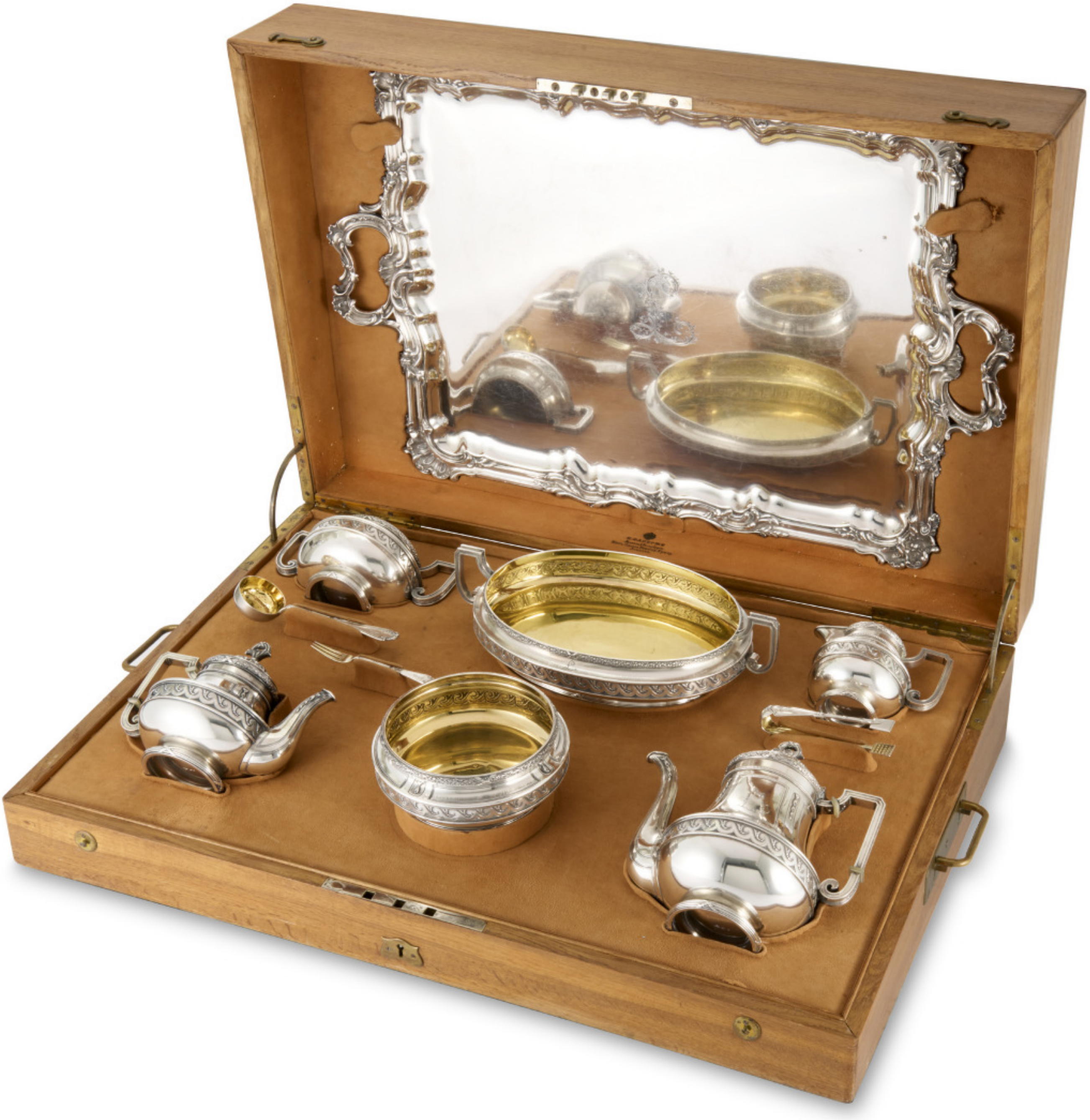
This large and impressive tea and coffee service, housed in its original fitted case, was made by Fabergé's Moscow branch. The substantial silver tray, produced between 1899 and 1908, is distinctly Rococo in style, while the remaining pieces, made after 1908, reflect a more Neoclassical aesthetic. This stylistic contrast, together with the differing production dates, suggests that the owner assembled the service over time. Fabergé subsequently unified the set by matching the engraved initial 'L' across all pieces and supplied a custom-made wooden case to house the complete service.

Following its success in St Petersburg, Fabergé established a branch in Moscow in 1887. As the historic centre of the Russian silver trade, Moscow offered new opportunities for the firm to expand both the scale and variety of its designs. The Moscow workshop produced an extensive range of objects, from tablewares and presentation pieces to trophies and large-scale ceremonial works.

By 1900, Moscow had become the principal centre for Fabergé's most ambitious silver creations, executed in both Classical and Neo-Russian styles. The eclectic range of designs produced in Fabergé's Moscow branch reflects the diversity of its clientele.



Detail of the Fabergé stamp inside the case



A TOUR DE FORCE BY PAUL TROUBETZKOY

■*34 LEARN MORE

PRINCE PAUL TROUBETZKOY (1866-1938)

A Monumental Bronze Bust of Giovanni Segantini

signed 'Paul Troubetzkoy' on the base, *circa* 1896
bronze with brown/black patina
41 in. (104 cm.) high

£200,000-300,000

US$270,000-400,000
€240,000-350,000

EXHIBITED:

Padua, Palazzo Zabarella, *Il Simbolismo in Italia*, 11 October 2011 - 12 February 2012, no. 8.

LITERATURE:

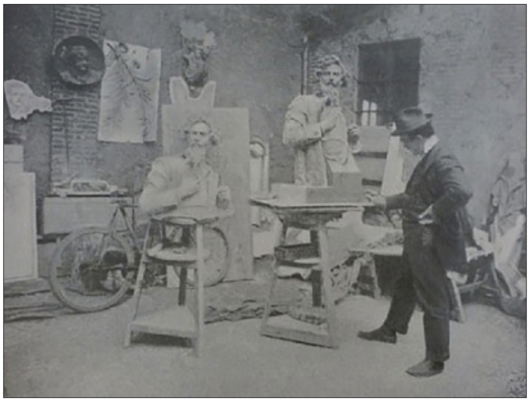
Exhibition catalogue, *Il Simbolismo in Italia,* Padua, 2011, p. 89, no. 8 (illustrated).

Troubetzkoy's portrait of the painter Giovanni Segantini was executed in 1896, following the sculptor's meeting with the artist in Milan that same year. Contemporary accounts record that the sculptor initially struggled to resolve the composition, arriving at the final pose on Segantini's last day in the city. The resulting bust, notable for its striking presence and vitality, would become one of the sculptor's most admired works. Another cast is preserved in the Museo del Paesaggio di Verbania.

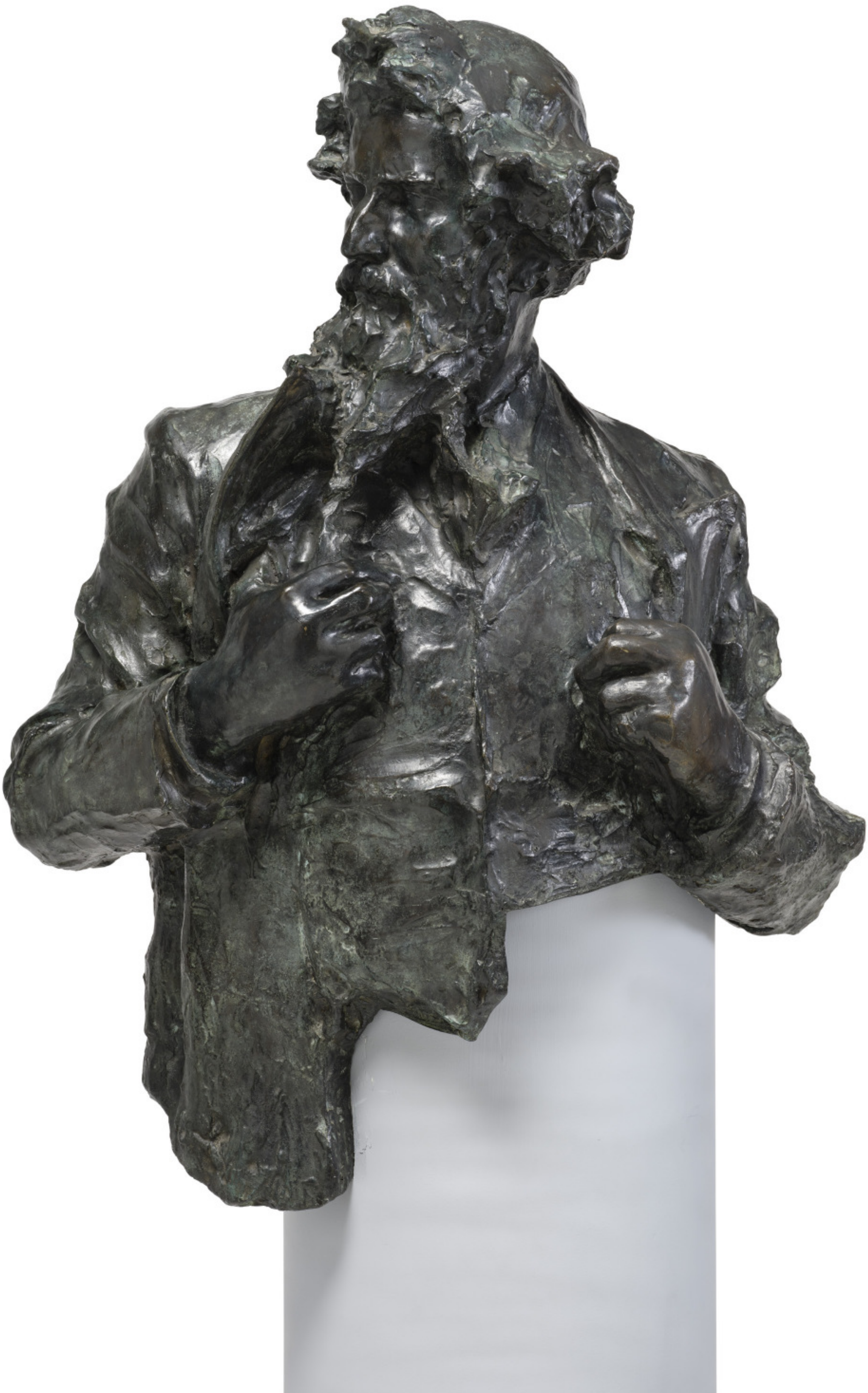
The sitter is presented at a relevantly young age, his head turned to the right, with his thumbs hooked beneath his waistcoat, pulling back the lapels of his jacket. His full beard and thick hair are rendered with a vigorous almost disordered modelling. The handling of the surface reflects Troubetzkoy's impressionistic approach to sculpture, privileging immediacy of perception over finish, and conveying a strong sense of presence.

Paolo Troubetzkoy (1866-1938) was the son of a Russian prince and the American singer Ada Winans. Raised in a cosmopolitan and artistic milieu, he developed an independent approach to sculpture, outside academic conventions. After brief studies in Milan, he established his reputation through portraiture and public monuments, working in Italy, Russia, Paris, and the United States. He is often described by contemporaries as an 'impressionist sculptor', his distinctive style privileging spontaneity and the direct observation of life.

Giovanni Segantini (1858-1899) rose from a background of extreme poverty to become one of the major exponents of Italian Divisionism and Symbolism. Renowned for his depictions of large Alpine landscapes, often imbued with spiritual and allegorical meaning, he achieved international recognition during his lifetime, notably with a dedicated room at the *Salon des XX* in 1890.



Paul Troubetzkoy working on the bust of Giovanni Segantini.



WUTHERING HEIGHTS:
A MASTERPIECE OF ENGLISH LITERATURE

PROPERTY FROM A PRIVATE CHARITABLE TRUST

θ35 LEARN MORE

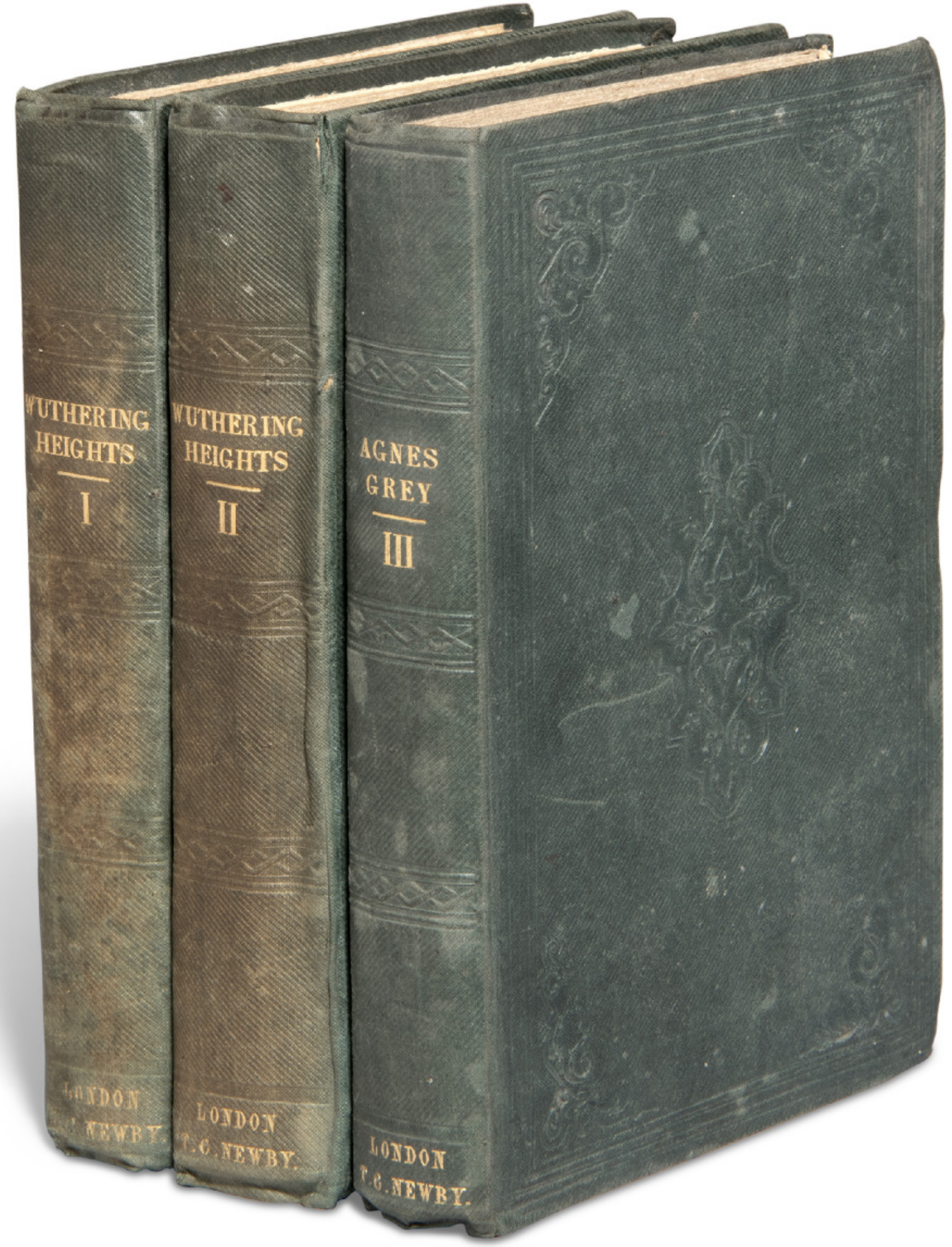
[BRONTË, EMILY (1818-1848) AND ANNE (1820-1849)]

Wuthering Heights. A Novel. By Ellis Bell. – Agnes Grey. A Novel, by Acton Bell. London: Thomas Cautley Newby, 1847.

A truly exceptional first edition of *Wuthering Heights* in the original cloth binding. Preserved within the same historic house library since shortly after its publication in 1847, it is perhaps the finest example remaining in private hands of a masterpiece of English literature. No textually complete copy has appeared at auction in the publisher's cloth binding since 1908.

Due in part to its distinctive landscape and the wild intensity of its characters, *Wuthering Heights* 'has emerged as one of those rare texts, like *Frankenstein* and *Dracula*, which has transcended its literary origin to become part of the lexicon of popular culture – the subject of film, song and even comedy. At the same time it has become one of the most written about novels in the language, to the point where the novel's critical history reads like the history of criticism itself' (Nestor). Its strangeness troubled early reviewers, especially in light of Charlotte Brontë's more acceptable *Jane Eyre*, but its status as one of the great novels in English continues to grow. To Dante Gabriel Rossetti, it was 'a fiend of a book – an incredible monster', and to Virginia Woolf it was the result of a 'gigantic ambition': to look out 'upon a world cleft into gigantic disorder and [...] unite it in a book'.

Although both *Wuthering Heights* and *Agnes Grey* were written and accepted for publication before Charlotte had completed *Jane Eyre*, it was the latter work which was published first. The immediate and enormous success of *Jane Eyre* prompted Thomas Cautley Newby to bring forward the release of the present works in order to capitalise on the phenomenon. Perhaps as a result of this hastiness, Charlotte judged that 'the books are not well got up – they abound in errors of the press.' She subsequently added that 'the orthography and punctuation of the books are mortifying to a degree: almost all the errors that were corrected in the proof-sheets appear intact in what should have been the fair copies'. The present set contains the following errors and issue points as noted by Smith: vol. I has p.342 numbered '242'; vol. II has the low comma after PUBLISHER on the title, the full stop missing after VOL. in B1, p.382 numbered '282', the headline HEGHTS on pp.71, 163, and 265; vol. III has the full stop missing after VOL. in C1, the headline ANGES GREY on pp.49, 96, 183, 204, 309 and 326, and p.313 numbered '213'.


WUTHERING HEIGHTS
I
LONDON
NEWBY.
WUTHERING HEIGHTS
II
LONDON
T.C. NEWBY.
AGNES GREY
III
LONDON
T.C. NEWBY.

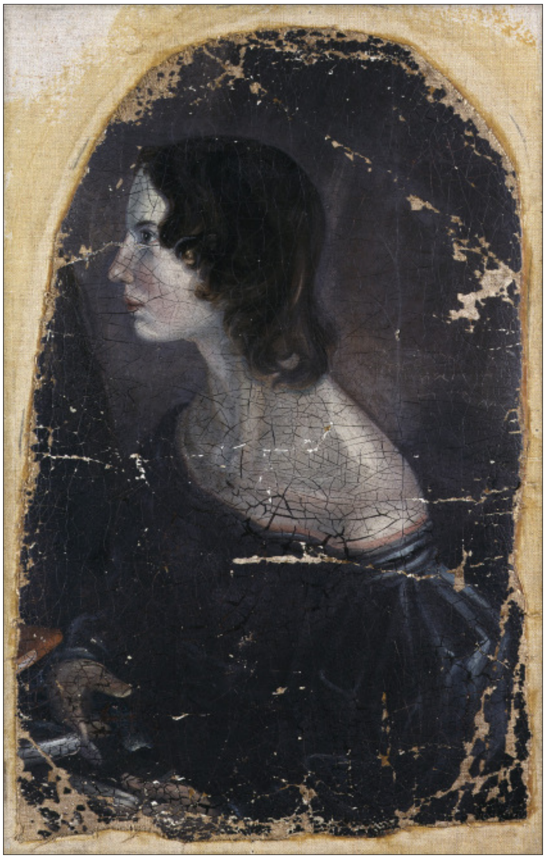
The exact number of copies printed is unknown, but it was suggested by Charlotte that the run was limited to just 250. Of these, examples preserved in any form of publisher's binding are exceedingly scarce, with those in full cloth being the rarest of all. Smith records five variant publisher's bindings for the first edition, including examples in boards backed with cloth which 'were intended for the circulating libraries. Such copies, though quite rare, are more commonly found than copies bound in cloth'. Variants of full-cloth bindings are distinguished by differences in colour, in the central stamps on their covers, in the number of blind-stamped lines in their borders, in the direction of the diagonal ribbing in the cloth, and in the lettering stamped in gilt upon the spine. The example which was given from the Blavatnik-Honresfield Library to the Brotherton Library in 2022 added a further variant in maroon cloth, and the present copy is slightly different again. It shares many of the common characteristics of other variants, including pale yellow endpapers, a four-line border, diamond-shaped and plain-ruled bands on the spine, and the arrangement of the gilt titles, and is perhaps closest to Smith's variant D, having the publisher's details at the foot of each spine. It differs in the shape of the central blind-stamped arabesque, the presence of decorative blind-stamped corners, the colour of the cloth, and in the absence of a full stop after the volume number on the spines.

We are aware of only five other examples of the first edition preserved in any variant of the publisher's full-cloth binding: (1) The Blavatnik-Honresfield copy, Brotherton Library, University of Leeds; (2) Weston Library, University of Oxford; (3) Ashley 2465, British Library; (4) Charlotte Brontë's annotated copy, sold Christie's New York, 4 December 2009, lot 27 [lacking titles and 6 pages of text]; (5) Anne Brontë's annotated copy, Princeton University Library [see Parish pp.85-87].

References: Parrish, *Victorian Lady Novelists* pp.85-87; Sadleir 350; Smith 3; Wise pp.97-103.

3 volumes, 12mo (199 x 122mm). (Short marginal tear in L4 of vol. I, occasional very minor spots or marks, lacking the advert leaves R3-4 in vol. III as usual.) Original diagonally-ribbed green-grey cloth, covers with blind-ruled four-line border surrounding blind-stamped floral corners and central arabesque, spines stamped in blind with a band at the head and two at the foot and three diamond-shaped bands in between, lettered in gilt with titles and volume numbers between the first and second diamond bands, and with LONDON / T. C. NEWBY. at the foot, pale yellow endpapers (spines of *Wuthering Heights* volumes slightly cocked and faded, that of vol. II with vertical crease from textblock bulge and tiny split at upper joint, upper hinge of vol. II and hinges of vol. II cracked but holding, the lower hinge in vol. II revealing binder's waste from North Ludlow Beamish's *History of the King's German Legion* (London: Thomas and William Boone, 1837; vol. II, p.393), faintly rubbed and marked). *Provenance*: Lord Harris of Belmont House (George Francis Robert Harris, 3rd Baron Harris GCSI, 1810-1872, who succeeded his father to the barony in 1845; bookplate, contemporary ink shelf numbering on endpapers recording presence of *Wuthering Heights* volumes on H3 and *Agnes Grey* on J4) – thence by descent. (3)

£400,000-600,000 US$540,000-810,000
€470,000-700,000



Emily Brontë, by Patrick Branwell Brontë, c.1833
© National Portrait Gallery, London

WUTHERING HEIGHTS

A NOVEL,

BY

ELLIS BELL,

2

IN THREE VOLUMES.

VOL. I.

LONDON:
THOMAS CAUTLEY NEWBY, PUBLISHER,
72, MORTIMER St., CAVENDISH Sq.

1847.

THE ART OF ARCHITECTURE

PROPERTY FROM A PRIVATE COLLECTION

■36 LEARN MORE

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY, YEWWOOD, SYCAMORE AND FRUITWOOD MARQUETRY TABLE A ECRIRE

ATTRIBUTED TO DAVID ROENTGEN, THE MARQUETRY PANEL AFTER A DESIGN BY JANUARIUS ZICK, CIRCA 1785

The rectangular moulded sliding top with a chequered marquetry fillet, surrounding a panel inlaid with a large marquetry design depicting the art of masonry, above a frieze with a breakfront frieze drawer of three panels, each panel mounted with rosettes to the reentrant corners and each side with two laurel-wreath handles and flowerhead backplates, the sliding top and drawer opening to reveal a central hinged leather-lined writing slide with a mirror to the reverse, flanked by two compartments with tambour slides to the cover, the fall-front central panel of the frieze drawer opening to a sliding section with three drawers fitted with Regency campaign handles, the top opening to reveal a hinged mahogany writing slope with opening sides, the drawers opening to the front and side to reveal inkwells to each side, on square tapering legs headed by fluting and dentils, the legs mounted with trailing harebells, on square feet, on castors, the handles of the drawers to the inner sliding section replaced in England in the 1820s, the escutcheon associated
31 in. (78.5 cm.) high; 33 in. (84 cm.) wide; 22 in. (56 cm.) deep

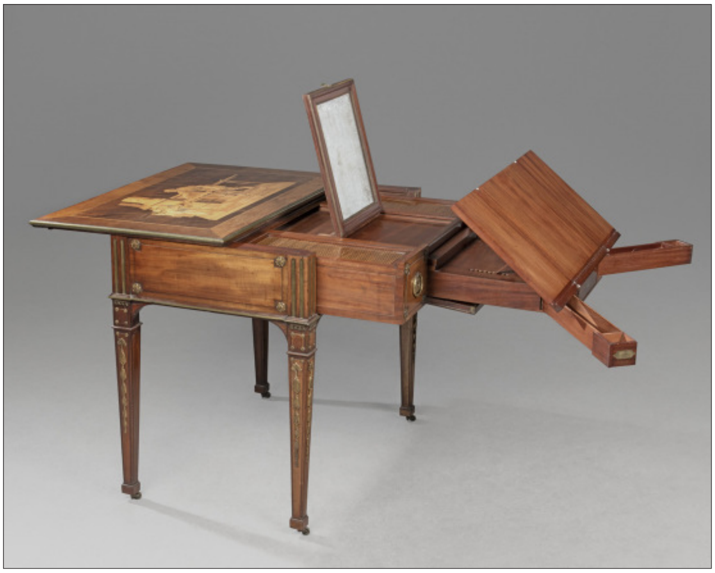
£60,000-100,000

US$81,000-130,000
€70,000-120,000

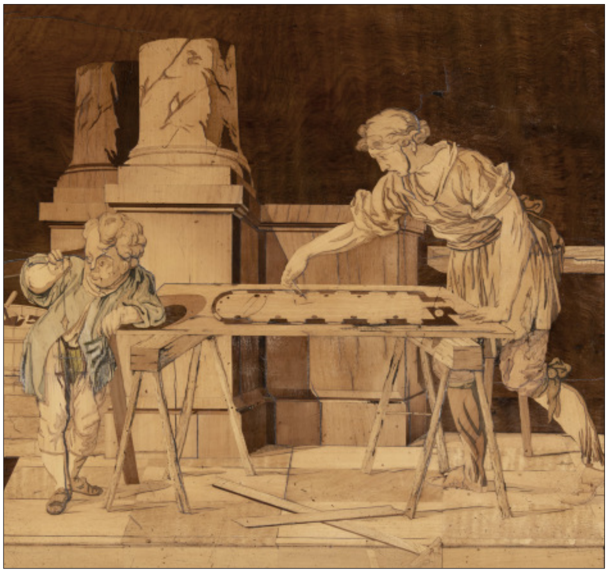
PROVENANCE:

Probably acquired by Denis Le Marchant, 1st Bt. (1795-1874) in the 1820s for Chobham Place, Surrey,
thence by descent until recorded in the 1940s in the drawing room of Chobham Place, residence of Sir Denis Le Marchant, 5th Bt.,
thence by descent.

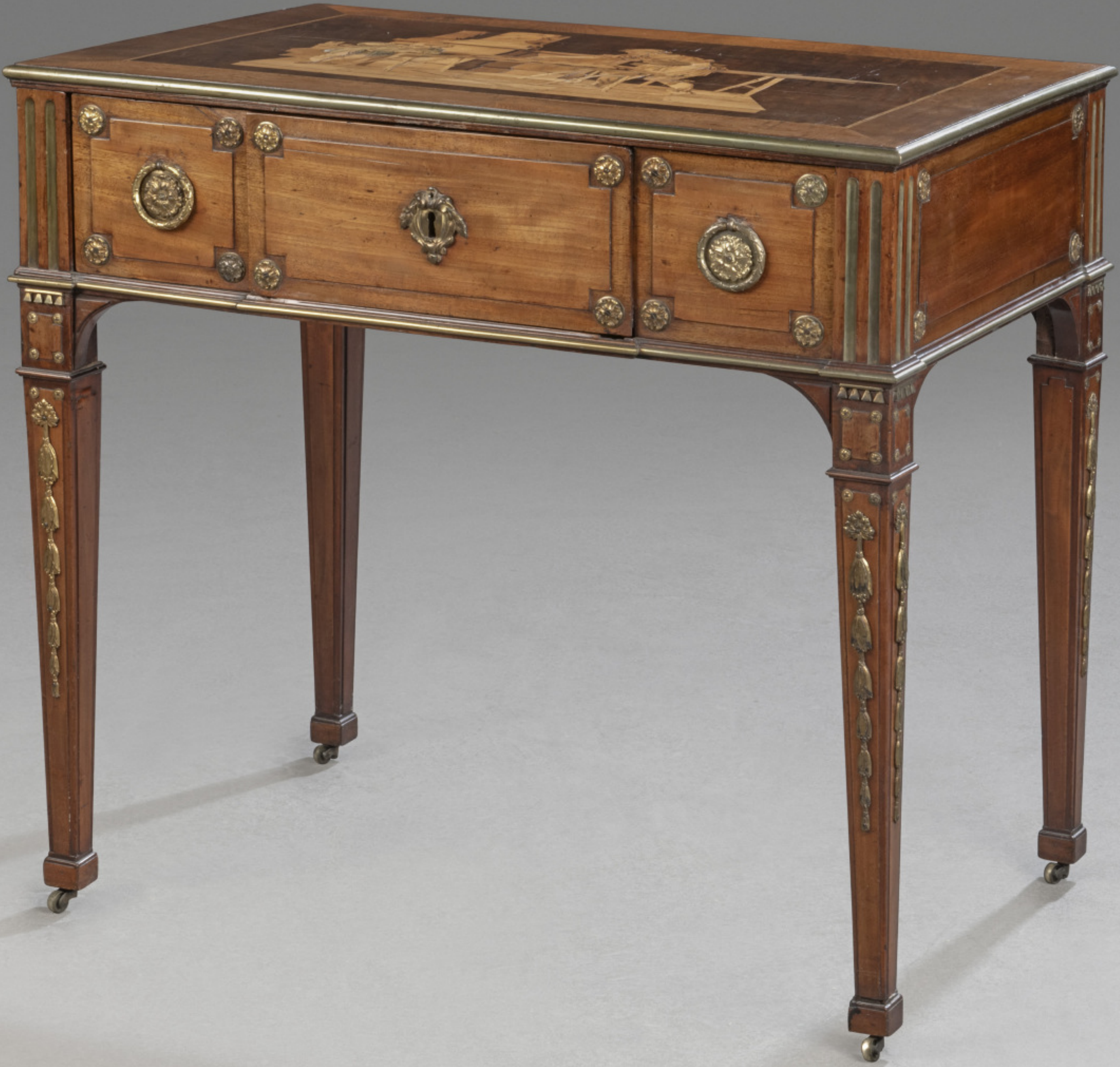
This richly mounted *Mehrzweckstisch*, or 'multi-purpose table' by the genius cabinetmaker David Roentgen is splendidly decorated with a large marquetry panel depicting the 'Art of Architecture' after the designs of Januarius Zick. Marquetry of this quality appears only on Roentgen's most prestigious commissions and this panel is almost identical to marquetry panels on his most costly and lavish pieces of furniture, namely the three 'Prunkkabinetten' delivered to Charles Alexander of Lorraine in Brussels, Friedrich Wilhelm II in Berlin and the French Royal family at Versailles respectively. Executed in the taste of the French court, the table was acquired by the British Le Marchant family in the 1820s, most probably in the aftermath of the revolutionary sales of French royal and aristocratic property.



Detail of the table open



Detail of the marquetry top



PARIS AND ST PETERSBURG: URAL JASPER ENRICHED BY THOMIRE

■*37 LEARN MORE

A PAIR OF EMPIRE ORMOLU AND URAZOVSK JASPER THIRTEEN-LIGHT CANDELABRA

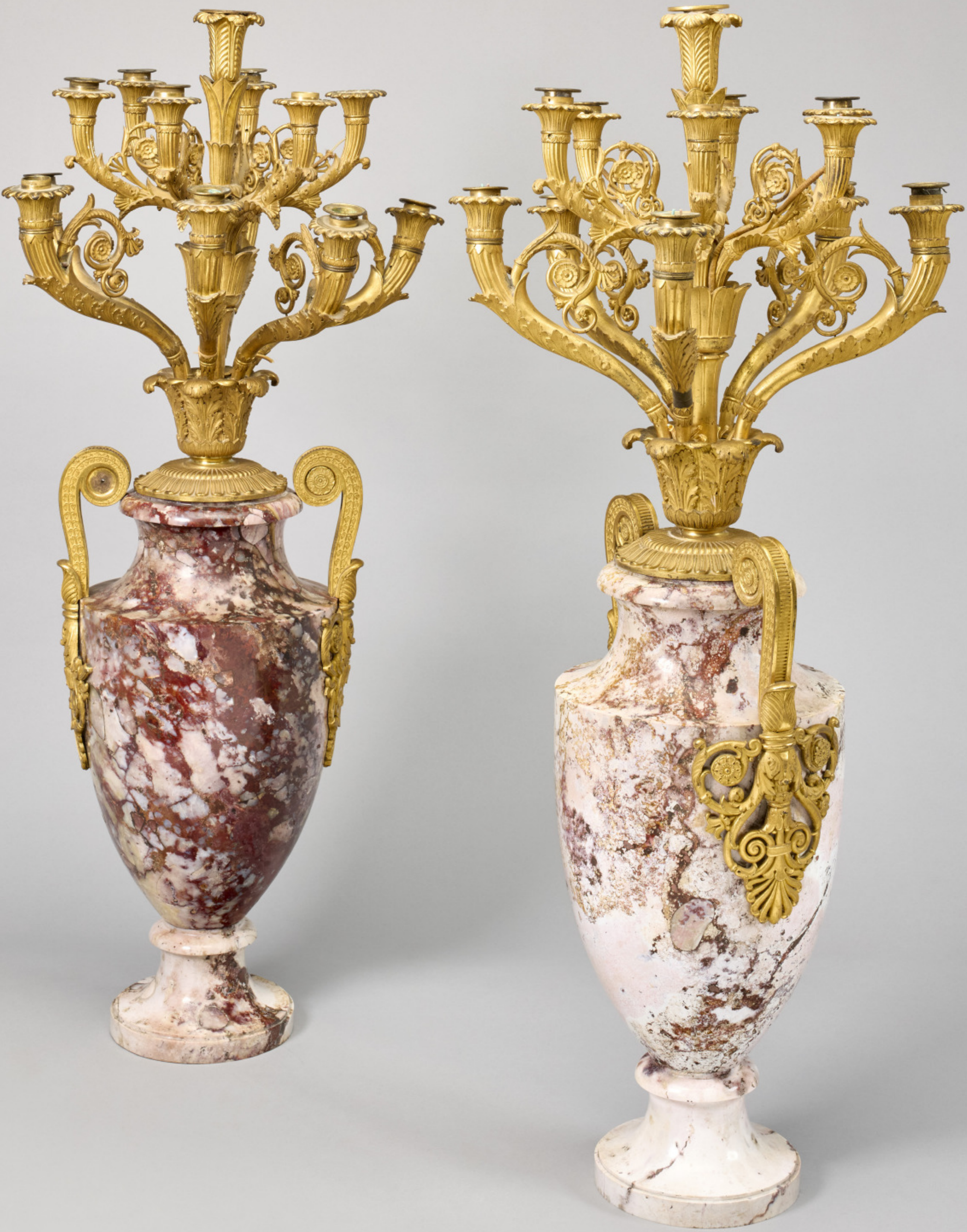
FIRST QUARTER 19TH CENTURY, THE ORMOLU MOUNTS ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE

Each with turned baluster-shaped body flanked by foliate, scrolling and palmette-decorated handles chased with *mille-raie* and leaftip motifs, supporting an acanthus-leaf vase issuing foliate-wrapped branches supporting bobeches cast with reeded and further foliate motifs
40⅝ in. (104 cm.) high 18½ in. (47 cm.) wide

£70,000-80,000

US$95,000-110,000
€81,000-92,000

The vases forming these magnificent candelabra are carved from urazov jasper, a rare and highly prized hardstone quarried in the Ural Mountains and especially favoured by the Russian Imperial family and aristocracy. Their finely chased and gilt-bronze mounts are attributed to the celebrated Parisian *bronzier* Pierre-Philippe Thomire, one of the foremost craftsmen of the Empire period. In light of the Imperial restrictions imposed on the importation of French bronzes in the early 19th century, the presence of such distinguished Parisian mounts strongly suggests that these sumptuous works were commissioned for a family of exceptional standing at the Russian court, or alternatively presented to France as diplomatic gifts before being mounted in Paris.



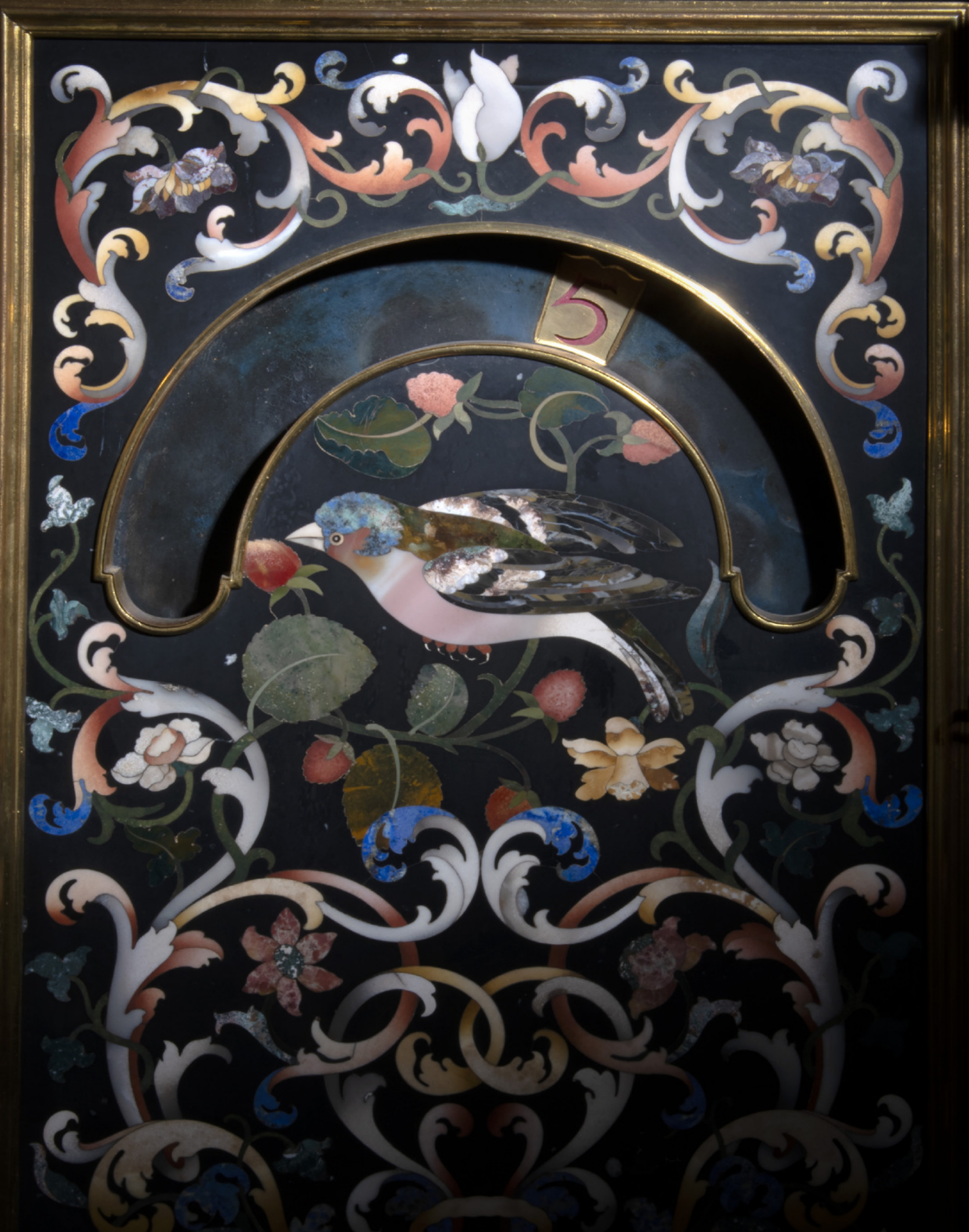
PASSION FOR HARDSTONES - PROPERTY FROM A PRIVATE COLLECTION

Formed by a passionate and discerning collector, this remarkable group celebrates the enduring splendour of pietra dura and the virtuoso craftsmanship of Europe's great hardstone traditions. Spanning Florence, Prague and Paris, the following lots bring together works of exceptional rarity and refinement, united by their sumptuous materials and technical brilliance.

The magnificent Florentine night clock ranks among the most important survivals of the Medici grand ducal workshops, the celebrated Galleria dei Lavori. Attributed to Leonard van der Vinne, with pietre dure associated with Giovanni Battista Foggini, the clock belongs to a rare group of monumental night clocks created for elite patrons in the early 18th century. Richly inlaid with floral and avian motifs and mounted with onyx columns and gilt-bronze ornament, it relates closely to examples in the most important museum collections.

Equally precious is the jewel-like personal altar centred by a 17th century wax relief of the Annunciation, framed by amethyst, jasper and onyx. Almost certainly executed by an Italian artisan working in Prague under Rudolf II, it reflects the flourishing artistic exchange between Florence and the imperial court, where hardstone objects were prized as dynastic treasures and diplomatic gifts.

Completing the group is an exquisite bonheur-du-jour by the celebrated Parisian cabinetmaker Henry Dasson. Incorporating rare Bohemian pietra dura plaques attributed to Cosimo Castrucci, the cabinet unites Renaissance hardstone masterpieces with the finest 19th century French craftsmanship, embodying the enduring fascination with pietra dura across centuries and courts.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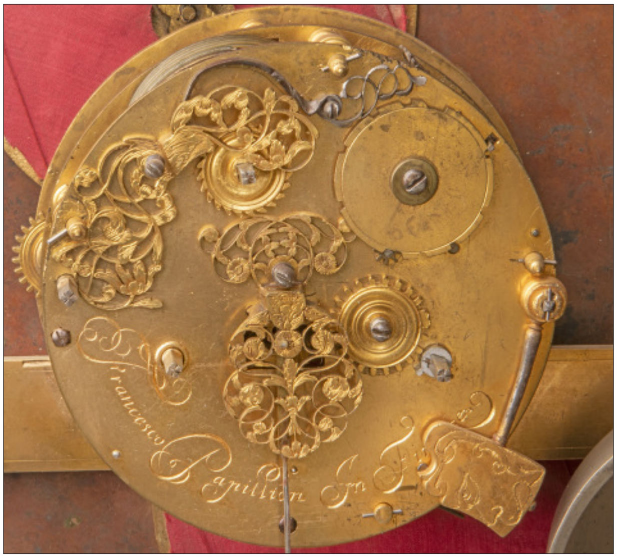
A MAJESTIC CLOCK FROM THE GALLERIA DEI LAVORI



Detail of the signed movement

PROPERTY FROM A PRIVATE COLLECTION, LONDON (LOTS 38-41)

■38 LEARN MORE

AN ITALIAN GILT-BRONZE-MOUNTED PIETRA DURA, ONYX AND EBONY 'NIGHT' CLOCK

ATTRIBUTED TO THE GRAND DUCAL WORKSHOPS, FLORENCE, CIRCA 1705, THE DESIGN PROBABLY BY GIOVANNI BATTISTA FOGGINI, THE CASE PROBABLY BY LEONARD VAN DER VINNE, THE MOVEMENT SIGNED *FRANCESCO PAPILLION IN FIRENZE*

Of architectural form, the broken pediment with scroll cresting, above a shaped panel inlaid with intertwined flowers and foliate scrolls, flanked by associated ormolu figures and vases, the, above a frieze drawer inlaid with scrolling foliate motifs and with panels of amethyst, above a beautifully inlaid large panel with foliate scrolls, flowers, leaves, strawberries and centred by a bird below the dial painted with clouds, above an arabesque motif, flanked by onyx columns, the sides with finely inlaid panels depiciting flowers, the lower section similarly inlaid with foliate scrolls and flowers on a long drawer, on a moulded base, the movement signed *Francesco Papillion In Fiorenza,* the ormolu figures associated
44 in. (112 cm.) high; 29 in. (73.5 cm.) wide; 11 in. (28 cm.) deep

£150,000-250,000

US$210,000-340,000
€180,000-290,000

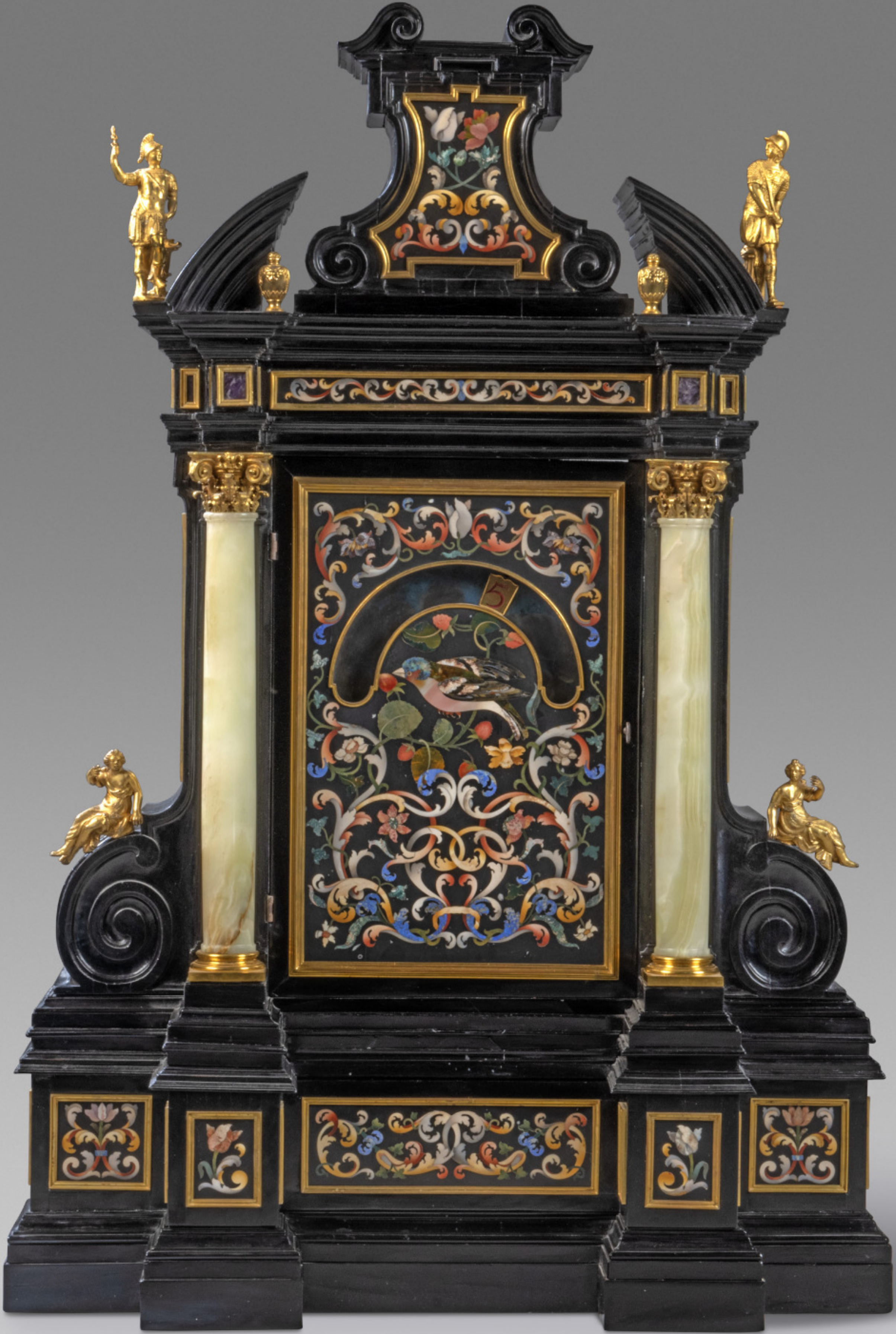
PROVENANCE:

Semenzato, Venice, 1982.
Anonymous sale; Sotheby's, London, 4 July 2012, lot 9.

LITERATURE:

E. Morpurgo, *Dizionario degli orologiai italiani*, Milan, 1974, p. 129.
A. González-Palacios, *Il tempio del Gusto,* 1986, Vol I., p. 46.
A. González-Palacios, *Il tempio del Gusto,* 1986, Vol. II., p. 73, illustrated.

This magnificent night clock of singular quality bears all the hallmarks of the Galleria dei Lavori in Florence's legendary grand ducal workshops. It belongs to a small *corpus* of large night clocks finely inlaid with floral, scrolling and avian motifs, cases by Leonard van der Vinne and pietre dure by the celebrated Giovanni Battista Foggini, all clearly made for the workshop's most important patrons. These include a clock in the Gilbert Collection at the V&A with similar onyx columns, a clock in the Munich Residenz, made for Maria Anna Luisa de Medici, Electress Palatinate to the design of Foggini, with a case of similar form and amethyst columns and bronze capitals of very similar execution, a clock in the Bulgari Collection, Rome and a further closely related night clock in the Getty Museum in Los Angeles which also has a movement signed by Francesco Papillion. The clock can possibly be identified in documents pertaining to the Galleria dei Lavori which record an ebony clock being made by Leonard van der Vinne in 1704, the year preceding Papillion's registration.


5

THE ANNUNCIATION IN WAX AND JASPER

PROPERTY FROM A PRIVATE COLLECTION, LONDON (LOTS 38-41)

■39 LEARN MORE

A BOHEMIAN GILT-BRONZE-MOUNTED PIETRA DURA, WAX AND EBONY HOUSE ALTAR

PRAGUE, FIRST QUARTER 17TH CENTURY

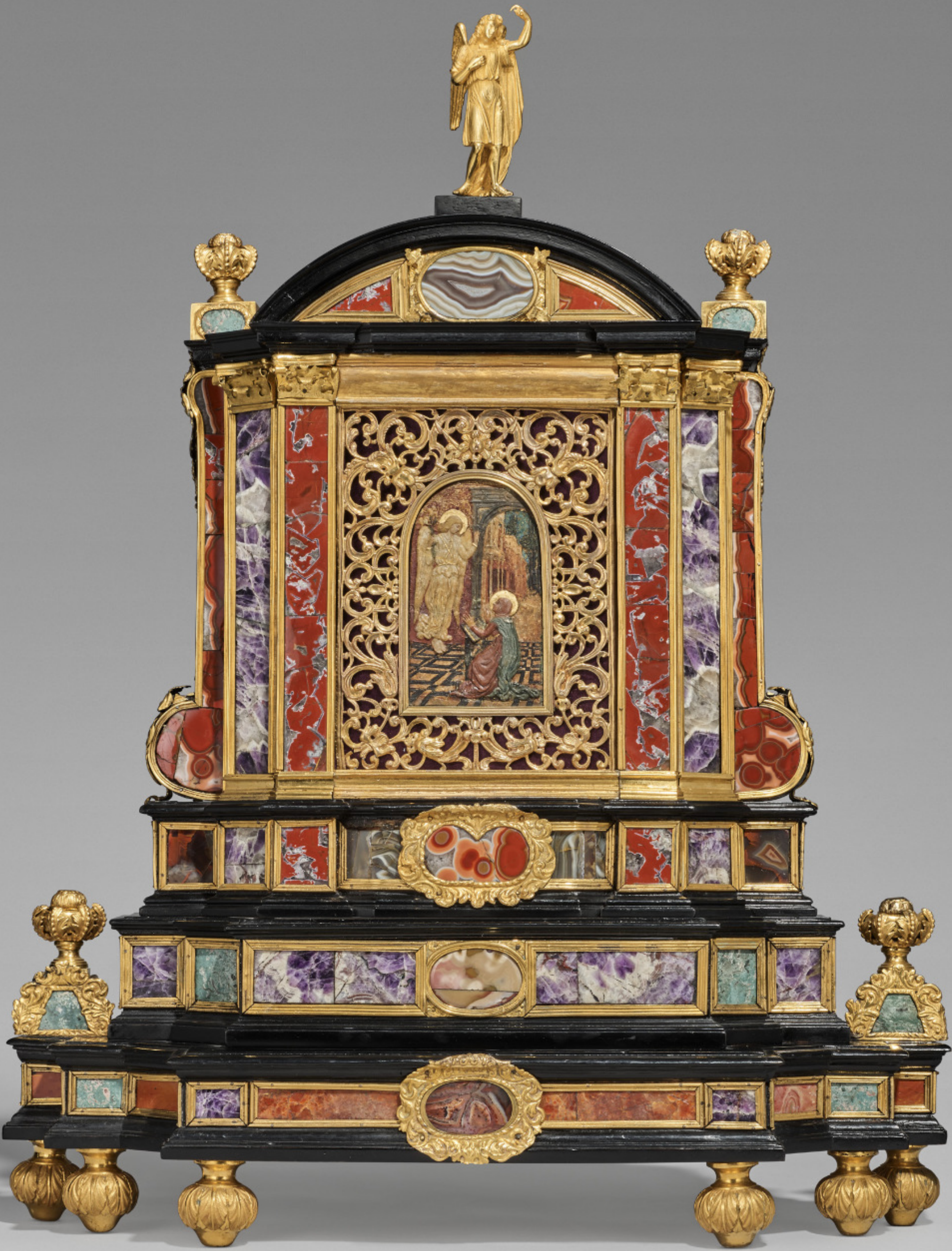
The arched cresting inset with an onyx medallion, flanked by jasper panels, the angles mounted with bohemian jasper medallions with foliate finials and surmounted by an associated angel, above a cornice applied with acanthus leaf decorations, above pilasters of jasper and amethyst, flanking a pierced foliate grill surrounding a polychrome wax panel depicting the annunciation, above a stepped base incorporating various jaspers and Bohemian semi-precious stones and centred by gilt-metal carotuches, the largest cartouche inscribed 'PRAGA', on associated foliate ball feet
31 in. (79 cm.) high; 23 in. (58 cm.) wide; 6½ in. (16.5 cm.) deep

£70,000-100,000

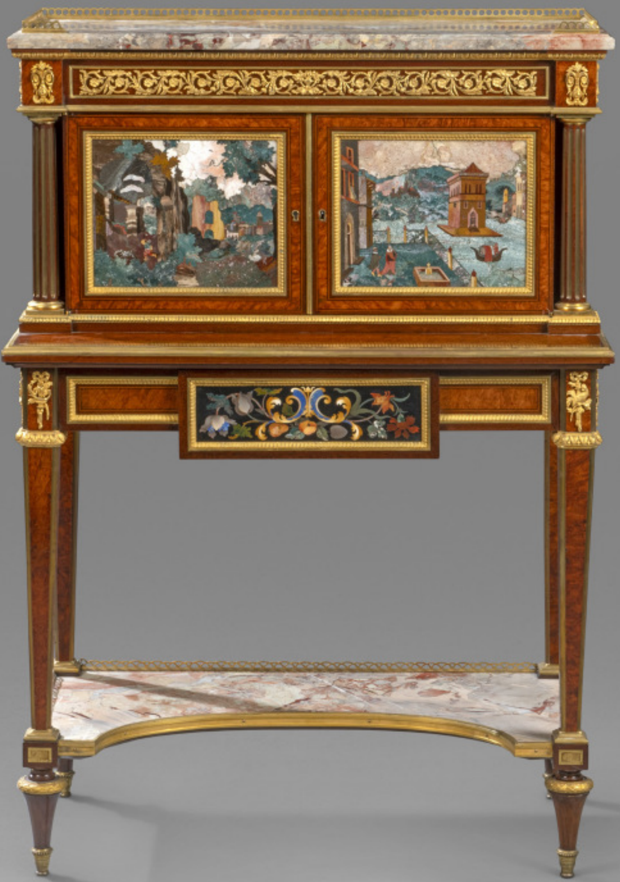
US$95,000-130,000
€81,000-120,000

PROVENANCE:
Anonymous sale; Marc-Arthur Kohn, Paris, 21 October 2013, lot 13.

This baroque altar is centred by a wax panel depicting the Annunciation, almost certainly designed after an Italian Renaissance painting. This rare panel is surrounded by amethyst, onyx, jasper and gilt-bronze, and the altar is testament to the thriving artistic production in early 17th century Prague and the influence of Italian lapidaries and ideas. The Prague court not only attracted Italian stone and gem-cutters like the Castrucci and Miseroni workshops but also Antonio Abondio, a pioneer of coloured wax reliefs. This altar was very likely executed by one of these artisans working in Prague and relates to other altars and cabinets inlaid with hardstones commissioned by Rudolf II and given as gifts to members of his court and family.



FROM THE COURT OF PRAGUE TO THE SALONS OF PARIS



PROPERTY FROM A PRIVATE COLLECTION, LONDON (LOTS 38-41)

■~40 LEARN MORE

A FRENCH ORMOLU-MOUNTED PIETRA DURA, AMBOYNA, MAHOGANY AND AMARANTH BONHEUR DU JOUR

THE BOHEMIAN PIETRA DURA PLAQUES ATTRIBUTED TO COSIMO CASTRUCCI, LATE 16TH/EARLY 17TH CENTURY, THE BONHEUR DU JOUR BY HENRY DASSON, CIRCA 1880

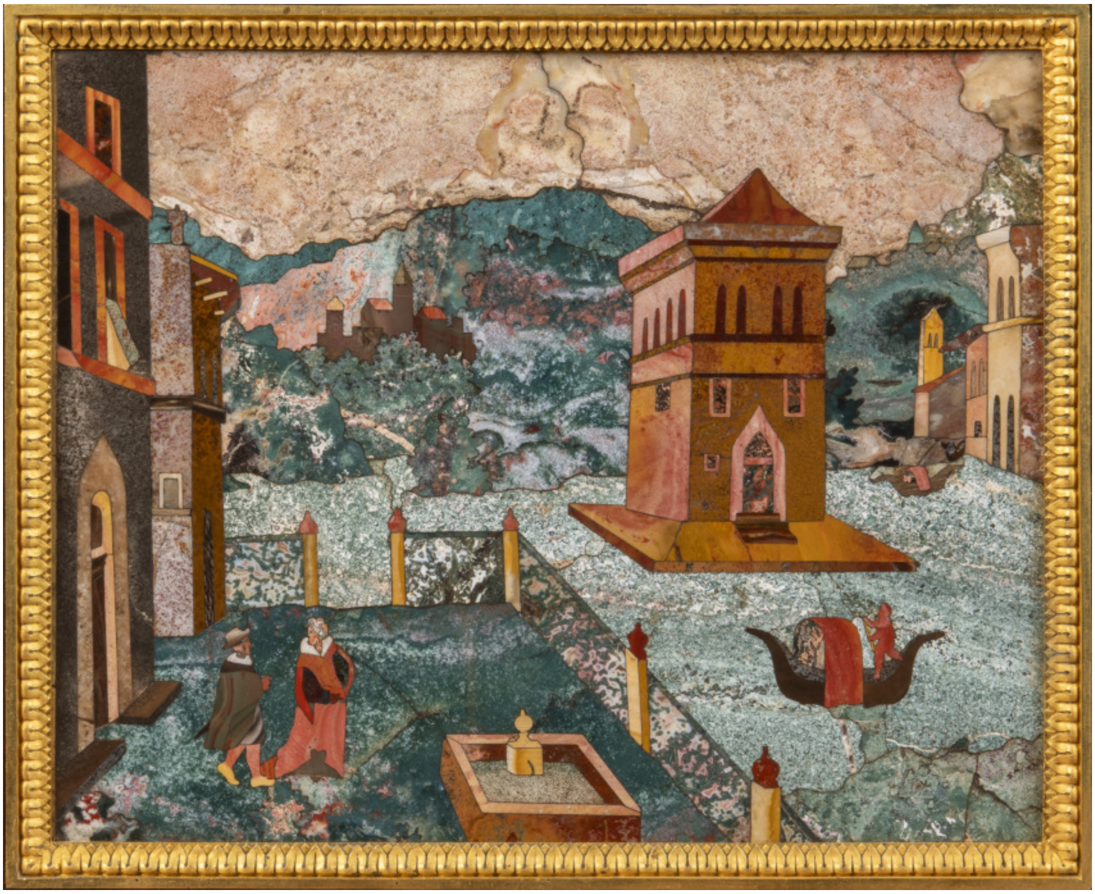
In the Louis XVI style, the *portasanta* marble top with three-quarter gallery, above an egg-and-dart cornice over a frieze with with foliate vitruvian scroll centred by a basket, above two doors containing pietra dura plaques, the right plaque depicting a harbour scene with figures, a garden and mountains behind, the right plaque depicting a forested landscape with a city in the background, within a leaftip border, the doors enclosing a shelved interior lined with amaranth, flanked by fluted columns, the sides conformingly mounted, the lower section with a frieze drawer centred by an 18th century Florentine pietra dura plaque, on square tapering legs with moulded angles, joined by an concave bowed undertier with *portasanta* marble, on tapering toupie feet headed by laurel wreath collars, stamped twice 'HENRY DASSON'
44 in. (112 cm.) high; 30¼ in. (77 cm.) wide; 15½ in. (39.5 cm.) deep

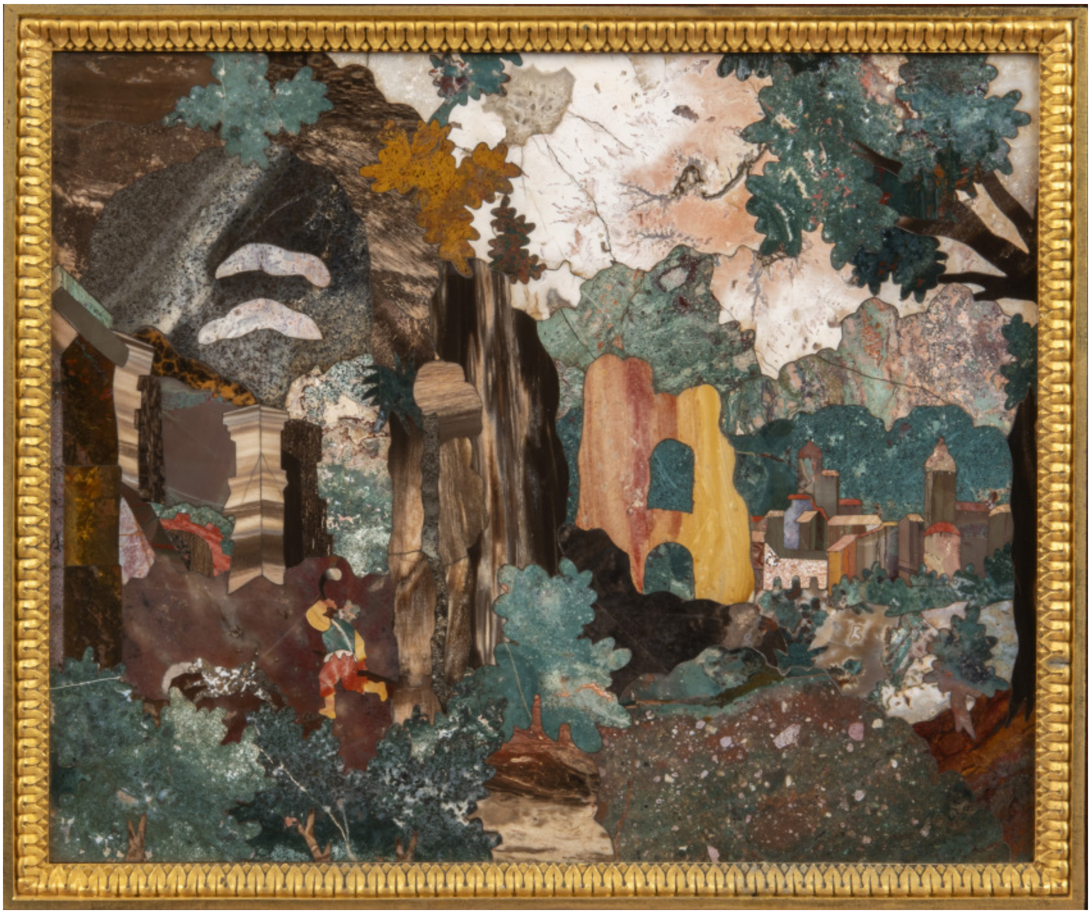
£100,000-150,000

US$140,000-200,000
€120,000-170,000

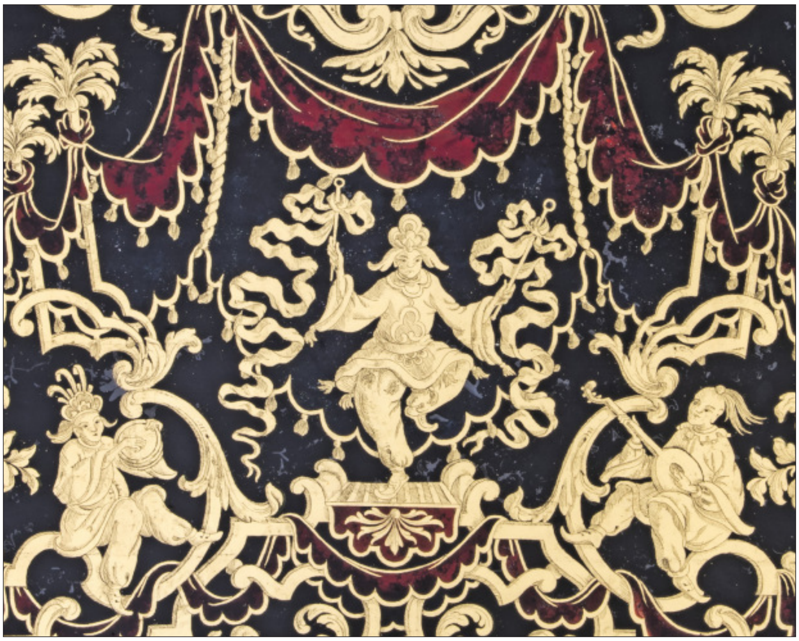
PROVENANCE:
Thierry de Maigret, Paris, 29 June 2011, lot 188.

This jewel-like bonheur-du-jour recounts a story that spans centuries and empires. Executed by the celebrated cabinetmaker Henry Dasson in late 19th century Paris, the cabinet prominently displays costly and rarefied masterpieces in pietra dura. The two Bohemian panels in each door are attributed to the talented Cosimo Castrucci, a sought after Florentine artisan engaged by the connoisseur Emperor Rudolf II to move to his capital in Prague in the late 16th century and become 'his majesty's gem-cutter'. Masterfully worked in Bohemian hardstones, these exquisite paintings in stone were evidence of the splendour of Rudolf's court and an intention to establish Prague as a rival artistic capital to Florence and Rome. Appreciation for Castrucci's work has endured as evinced by the panels' installation, alongside a Florentine pietra dura plaque, into a bonheur-du-jour of exceptional quality by the one of Paris's finest cabinetmakers.





CHINOISERIE REFLECTED IN BLACK AND GOLD



PROPERTY FROM A PRIVATE COLLECTION, LONDON (LOTS 38-41)

■**41** LEARN MORE

A LOUIS XIV GILTWOOD AND VERRE EGLOMISE MIRROR

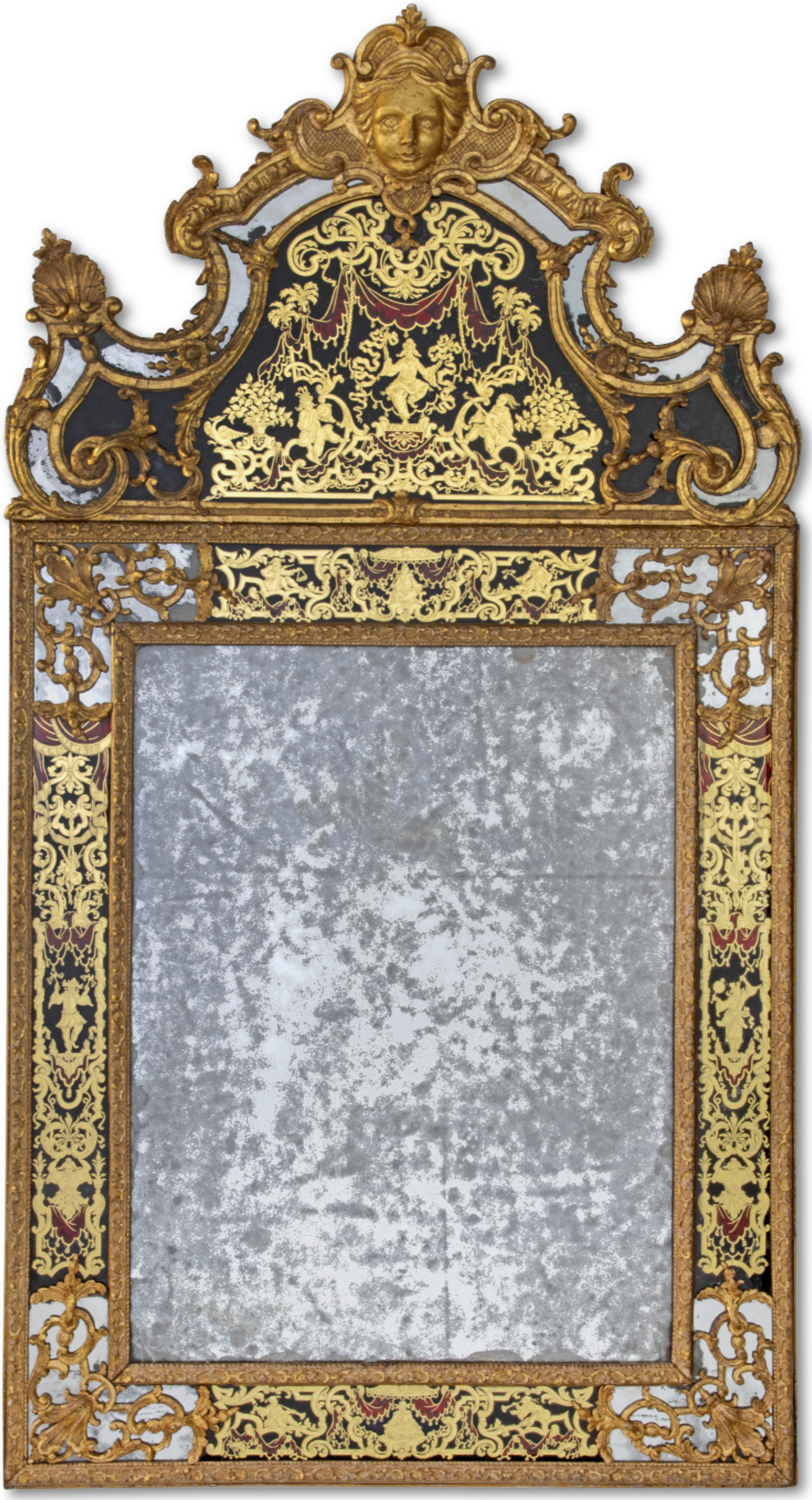
FIRST QUARTER 18TH CENTURY

The moulded frame carved with acanthus scrolls, strapwork and floral motifs, the cresting surmounted by a mask of Apollo with shells to the angles, the cresting and marginal plates decorated with black, gilt and red tinted *eglomisé* glass with interlacing patterns, scrolls, drapery, flower baskets and Chinoiserie scenes, the angles of the margin with mirror plates,, surrounding a central plate, the back with pen inscription 'Joannes…gardien/à paris'
70½ in. (179 cm.) high; 38 in. (96.5 cm.) wide

£80,000-120,000 US$110,000-160,000
€93,000-140,000

PROVENANCE:
Artcurial, Paris, 22 June 2011, lot 248.

The striking colours, accomplished technique and impressive effect of this mirror conjures the rich artistic atmosphere surrounding the French court in the first quarter of the 18th century. The taste for exquisite marquetry works in tortoiseshell, brass and pewter pioneered by Andre-Charles Boulle is translated into the delicate and difficult 'verre eglomise' technique to create a visual tour de force. With its early Chinoiserie ornamentation indebted to the works of Jean Berain, this mirror is a testament to the ingenuity of French decorative arts at the end of Louis XIV's reign.



Château de Versailles, France

THE DAUPHIN'S COMMODE FOR VERSAILLES BY GAUDREAUS

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

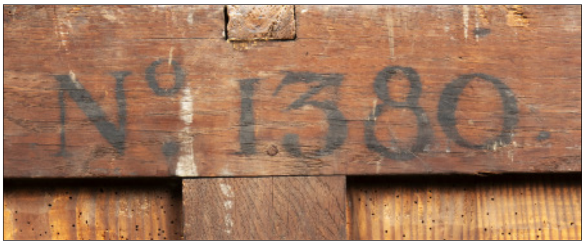
■*42 LEARN MORE

A ROYAL LOUIS XV ORMOULU-MOUNTED KINGWOOD AND EBONY COMMODE

BY ANTOINE-ROBERT GAUDREAUS, SUPPLIED ON 14 DECEMBER 1745 TO THE DAUPHIN OF FRANCE, THE MOUNTS OF LATER DATE

The shaped moulded *rouge griotte* marble top, above two drawers sans traverse with trellis marquetry to the central section, mounts with foliate frames and handles to the sides, the angles mounted with dragons emerging from C-scrolls and foliate motifs, the sides with doors also with trellis motif, on cabriole legs with foliate sabots, the back with inventory number in black ink *N°1380,* some replacements to the veneers, the mounts later
36¼ in. (92 cm.) high ; 74¼ in.(189 cm.) wide ; 27¼ in. (69 cm.) deep

£150,000-250,000
US$210,000-340,000
€180,000-290,000



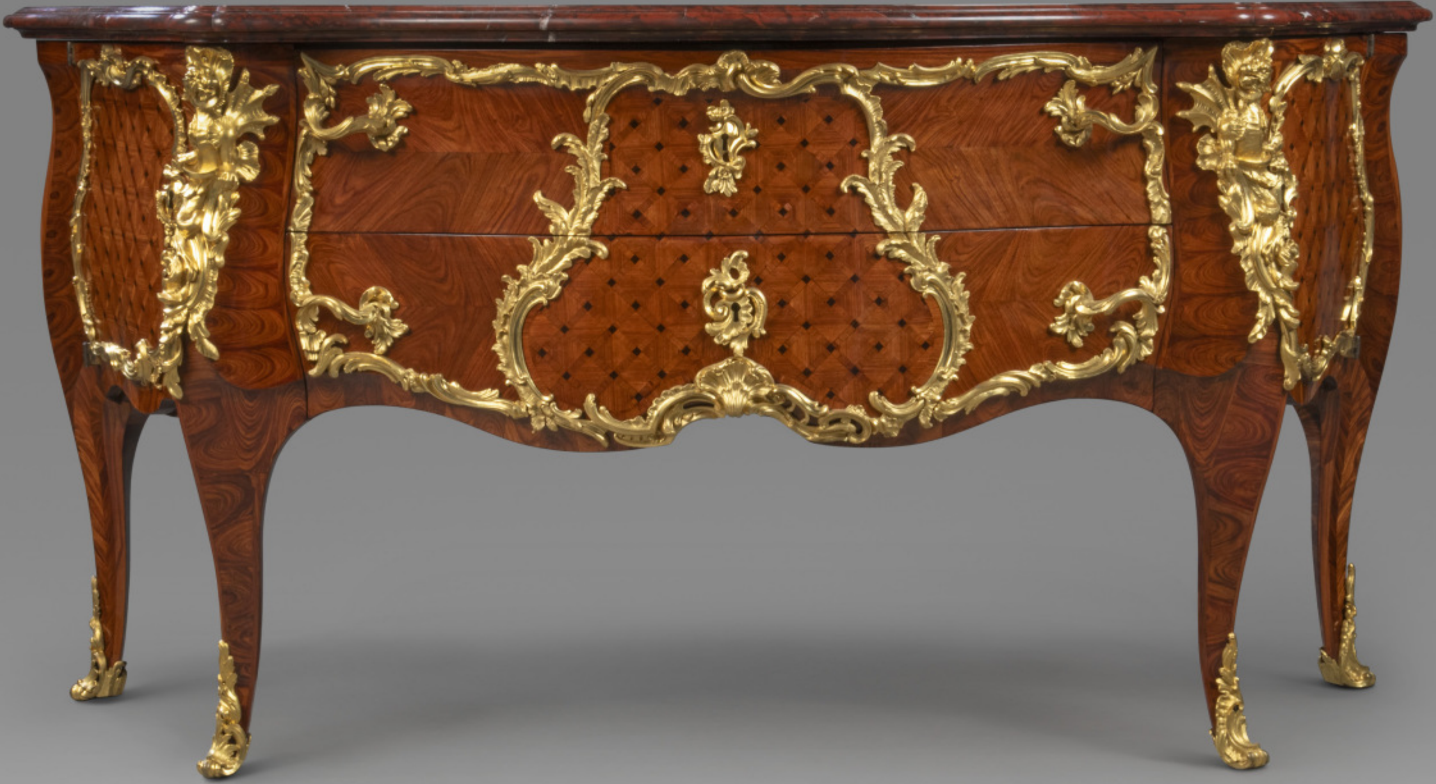
PROVENANCE:

Delivered by Antoine-Robert Gaudreaus to Louis, Dauphin of France for his bedchamber in the *Appartement du Dauphin* at the Château de Versailles on 14 December, 1745.
In Marie Antoinette, future Queen of France's bedchamber in the *Appartement du Dauphin* in 1770 when Dauphine of France;
Moved to the *Salon des Nobles* in the *Grand Appartement de la Reine* from 1771 until 1786.
Madame Chesnier-Duchesne, Avenue de La Bourdonnais, Paris.
Versailles sale, hôtel Rameau, May 12, 1960, lot 83.
European private collection; sold, Christie's, Paris, The Exceptional Sale, 23 November 2021, lot 226.

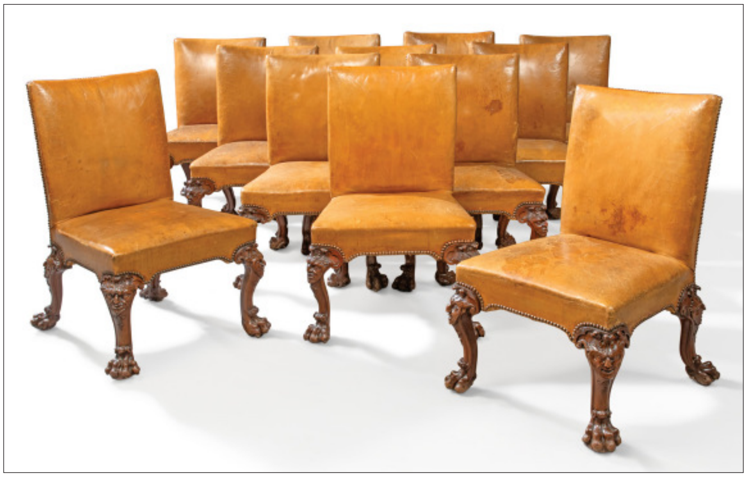
LITERATURE:

D. Alcouffe; E. Grall; J Perfettini, *Antoine Robert Gaudreaus; Ebéniste de Louis XV*, Dijon, 2021, pp. 309-317.

With its ample proportions, seductive bombe shape and beautifully figured veneers this commode is a prime example of furniture delivered for the most important members of the French royal family by the *ébéniste du roi* Antoine-Robert Gaudreaus. It was delivered to the bedchamber of Louis, Dauphin of France (1745-1765) in 1745. Its subsequent history indicates its enduring importance and appreciation by the royal family; in 1770 it served in the bedroom of Marie Antoinette when on her arrival in France and still Dauphine, she temporarily inhabited the *Appartement du Dauphin*. When she moved into the *Grand Appartement de la Reine* in 1771 the commode was moved to the *Salon des Nobles* adjacent to her bedroom and where she would hold formal audiences; it remained for over a decade until 1786 when the Queen installed neoclassical furniture by Riesener.



NANCY LANCASTER'S CHESTERFIELD SIDE CHAIRS



PROPERTY OF A NOBLEMAN

■43 LEARN MORE

A SET OF TWELVE GEORGE II WALNUT SIDE CHAIRS

CIRCA 1740

the dished back and seats upholstered in close-nailed tan leather, on bold cabriole legs carved at the knees with satyr masks and terminating in lion paw feet with concealed brass castors, five with cross-hatching to the ears and other variations to carving across the suite (12)

£100,000-150,000 US$140,000-200,000
€120,000-170,000

PROVENANCE:

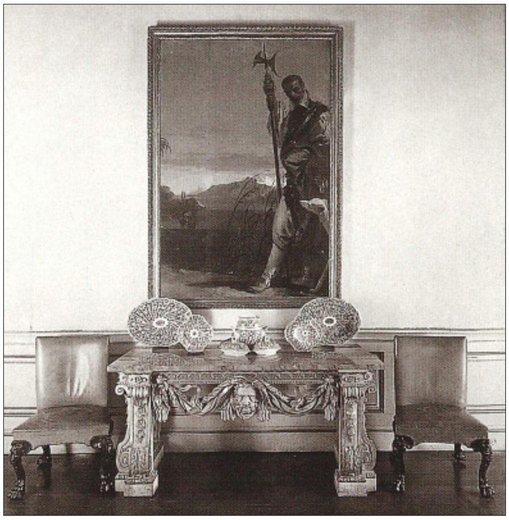
Recorded by Nancy Lancaster (1897-1994) as formerly in the collection of the Earls of Chesterfield,
Nancy (later Lancaster) and Ronald Tree (1897–1976) at Kelmarsh Hall, Northamptonshire and subsequently removed to Ditchley Park, Oxfordshire, thence by descent to Mereworth Castle, until sold, The Property of Michael Tree, Esq., Mereworth Castle, Kent; Sotheby's, London, 13 May 1960, lot 11,
Property of Lady Anne Tree, removed from Mereworth Castle, Kent; Christie's, London, Important English Furniture, 23 May 1968, lot 32,
With Frank Partridge, London,
Cornbury Park, Oxfordshire, probably supplied by John Fowler in 1968.

LITERATURE:

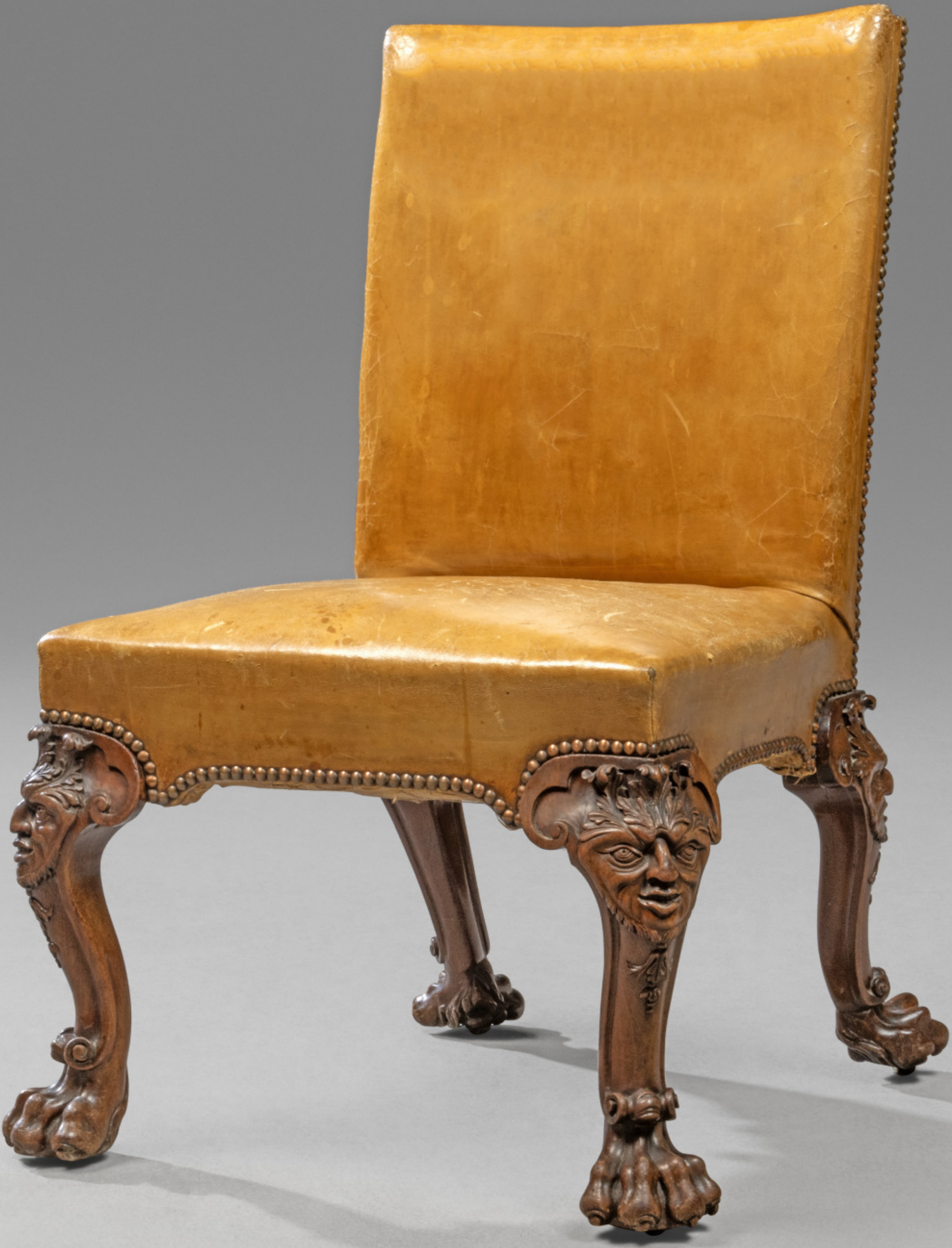
R. Becker, *Nancy Lancaster: Her Life, Her World, Her Art*, 1996, pp. 167 and 168 (ill. Kelmarsh).
M. Wood, *Nancy Lancaster: English Country House Style*, 2005, pp. 37 (ill. Kelmarsh Hall) and 72 (ill. Ditchley Park).
M. Wood, *John Fowler: Prince of Decorators*, 2007, pp. 59, 238 and 242 (ill. Cornbury Park).
J. Goodall, 'Cornbury Park, Oxfordshire: The seat of Lord and Lady Rotherwick', *Country Life,* 26 September 2012, p. 112, fig. 2.

This remarkable set of carved walnut side chairs was formerly in the collection of Nancy Lancaster, and was present in four homes associated with Lancaster and the firm of Colefax & Fowler, with which she is celebrated for pioneering the English Country House style.

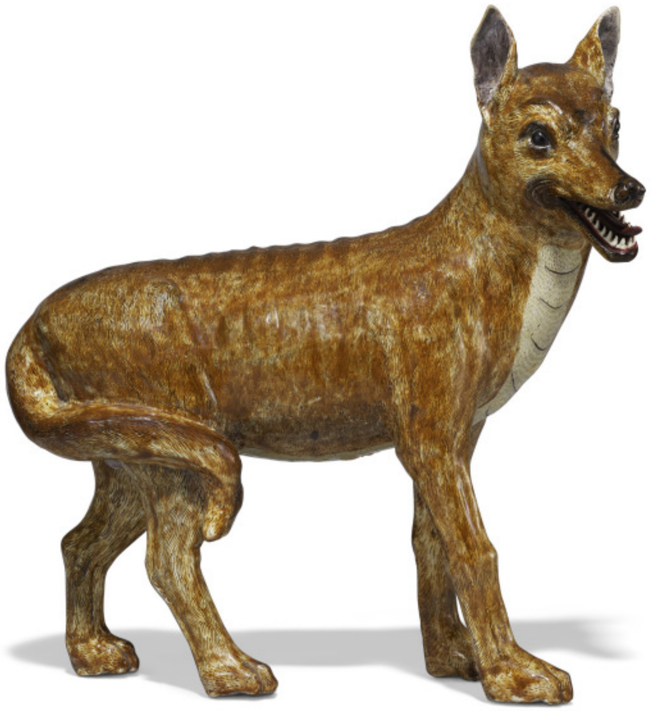
The chairs were clearly of great significance to Nancy as she wrote that 'the chairs came from Lord Chesterfield. They were heavy Chippendale, carved with wonderful grotesques in all four knees and covered in a sort of dirty dandelion-coloured leather'. Though we have so far been unable to confirm this earlier provenance, it remains a tantalizing possibility. They first appear in the dining room at Kelmarsh, Northamptonshire, to which Nancy moved with her husband Ronald Tree in 1929. Nancy and Ronald moved to Ditchley Park, Oxfordshire, in 1933 where Deborah Cavendish, Duchess of Devonshire recalls Nancy 'sitting bolt upright at the end of the dining room table on one of the high-backed yellow chairs'. The chairs passed to her son, Michael Tree, by whom they were sold from Mereworth Castle, Kent, which he had inherited from his uncle Peter Beatty, in 1960. They appear again in 1968, then sold by Lady Anne Tree, Michael's wife. Some years later the chairs reappear at Cornbury Park, Oxfordshire, where Lord and Lady Rotherwick approached John Fowler to redecorate the interiors in 1967.



The Dining Room at Ditchley Park, showing two if the side chairs



A RARE CHINESE CANINE FROM THREE CELEBRATED COLLECTIONS



†44 LEARN MORE

A LARGE CHINESE EXPORT PORCELAIN MODEL OF A WILD DOG (CHINESE DHOLE)

18TH CENTURY

The large canine standing with an alert expression, its ears pricked up and its mouth open to reveal pointed teeth and curving tongue, its fur picked out in brown and black, one tail wrapped around its back right leg
16 in. (40.6 cm.) high, 15½ in. (39.5 cm.) wide

£80,000-120,000
US$110,000-160,000
€93,000-140,000

PROVENANCE:

The Property of Jakob Goldschmidt Esq.; Christie's, London, 29 June 1938, lot 83.
Purchased by Chait Galleries, New York, from the Estate of Jakob Goldschmidt, January 1956.
Property of Winston Guest; Sotheby's, New York, 2 December 1967, lot 53.
The Collection of John T. Dorrance Jr.; Sotheby's, New York, 20-21 October 1989, lot 334.
With Chait Galleries, New York.

EXHIBITED:

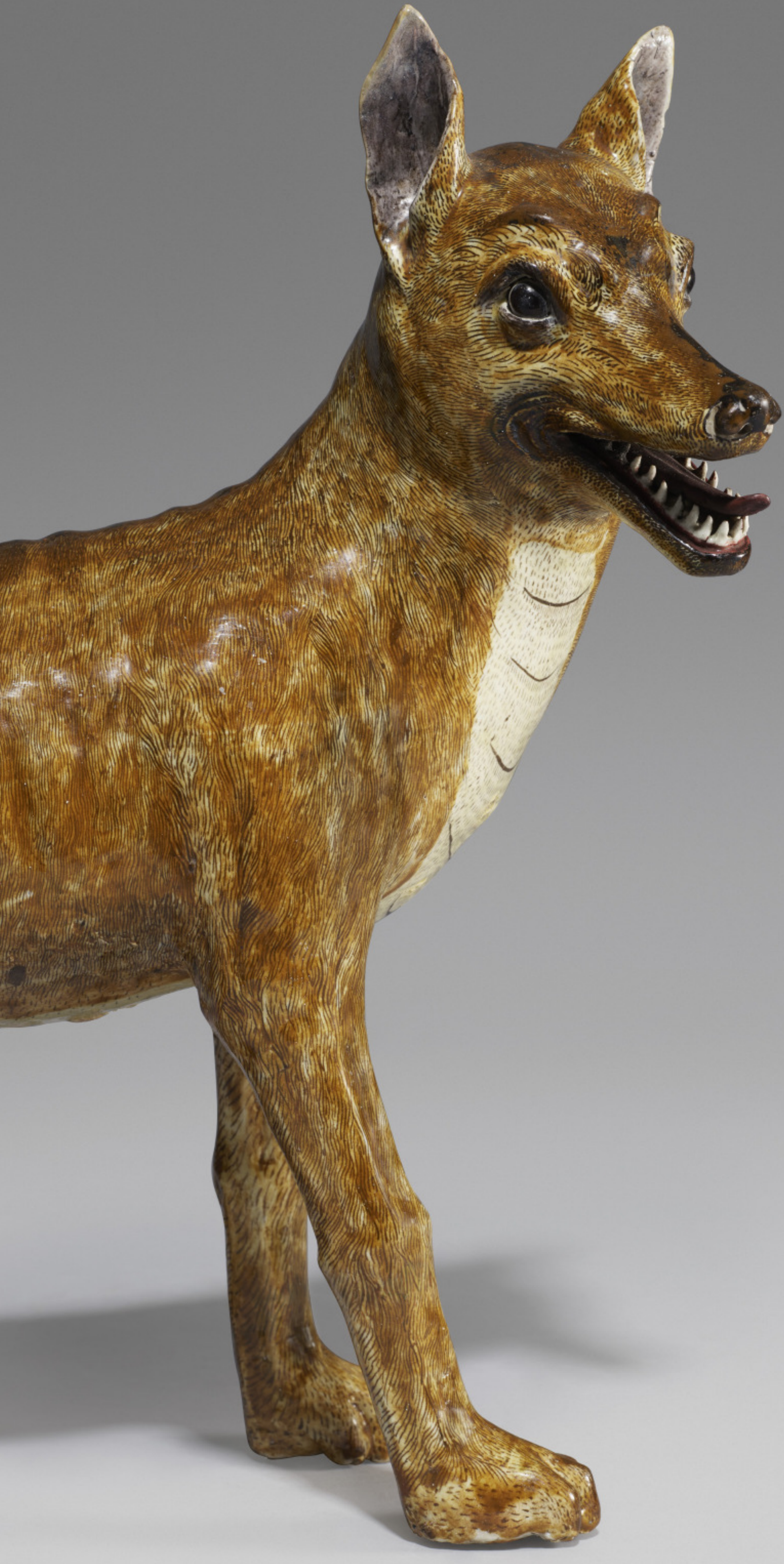
Berlin, 'Ausstellung Chinesischer Kunst, Veranstaltet von der Gesellschaft für Ostasiatische Kunst und der Preusischen Akademie der Künste', 12 January - 2 April 1929.

LITERATURE:

Katalog, *Ausstellung Chinesischer Kunst, Veranstaltet von der Gesellschaft für Ostasiatische Kunst und der Preusischen Akademie der Künste*, Berlin, 12 January - 2 April 1929, p. 348, cat. no. 948.

A feat of modeling and complex to fire in the kiln, the present Asiatic wild dog, or Chinese dhole, appears to be a unique, large-scale model. It is known to have been in three renowned collections in the 20th century. The first, Jakob Goldschmidt (1882-1955), was one of the most significant art collectors of his time in Germany. His vaunted, curated collection spanned from major French Impressionist and post-Impressionist art, through Old Master paintings, medieval and Renaissance art, decorative arts and Chinese porcelain. By the mid-20th century, the dog had found itself in the American collection of Winston Frederick Churchill Guest (1906 -1982) and his glamorous second wife, C.Z. guest, one of Truman Capote's famed 'swans'. Finally, by the late 20th century, the dog was in the acclaimed collection of John T. Dorrance, Jr., heir to the Campbell's soup fortune, whose 1989 sale at Sotheby's made $123.4 million, setting a world auction record for a single owner collection.

C. Z. and Winston Frederick Churchill Guest, 1953



A BACCHIC FEAST: THE HAMBLEDON GILTWOOD CONSOLE TABLES

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■**45** LEARN MORE

A PAIR OF GEORGE II GILTWOOD CONSOLE TABLES

IN THE MANNER OF THOMAS JOHNSON, CIRCA 1745-55

Each with a later rectangular red and white-bordered marble top above a gadrooned frame and central satyr mask wrapped and surrounded by pierced fruiting vines, with boars' heads to the corners and curving acanthus and vine-wrapped supports terminating in paw feet, losses, now with replaced back rail and additional inner frame
Each 32 in. (82 cm.) high; 53 in. (135 cm.) wide; 24¼ in. (62 cm.) deep

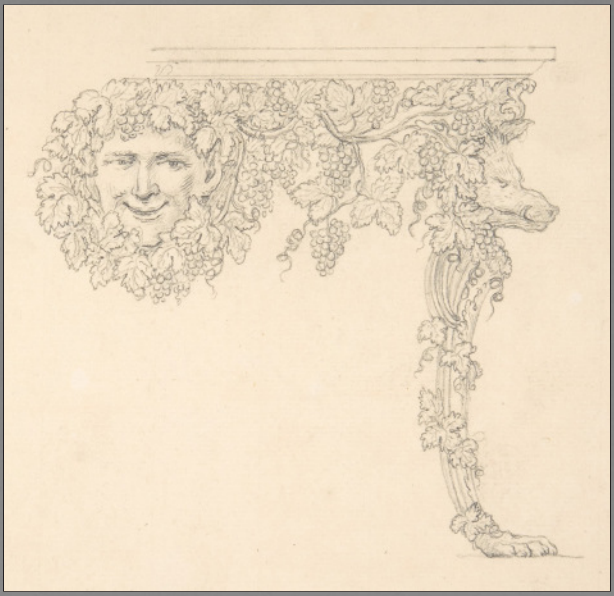
£120,000-180,000 US$170,000-240,000
€140,000-210,000

PROVENANCE:

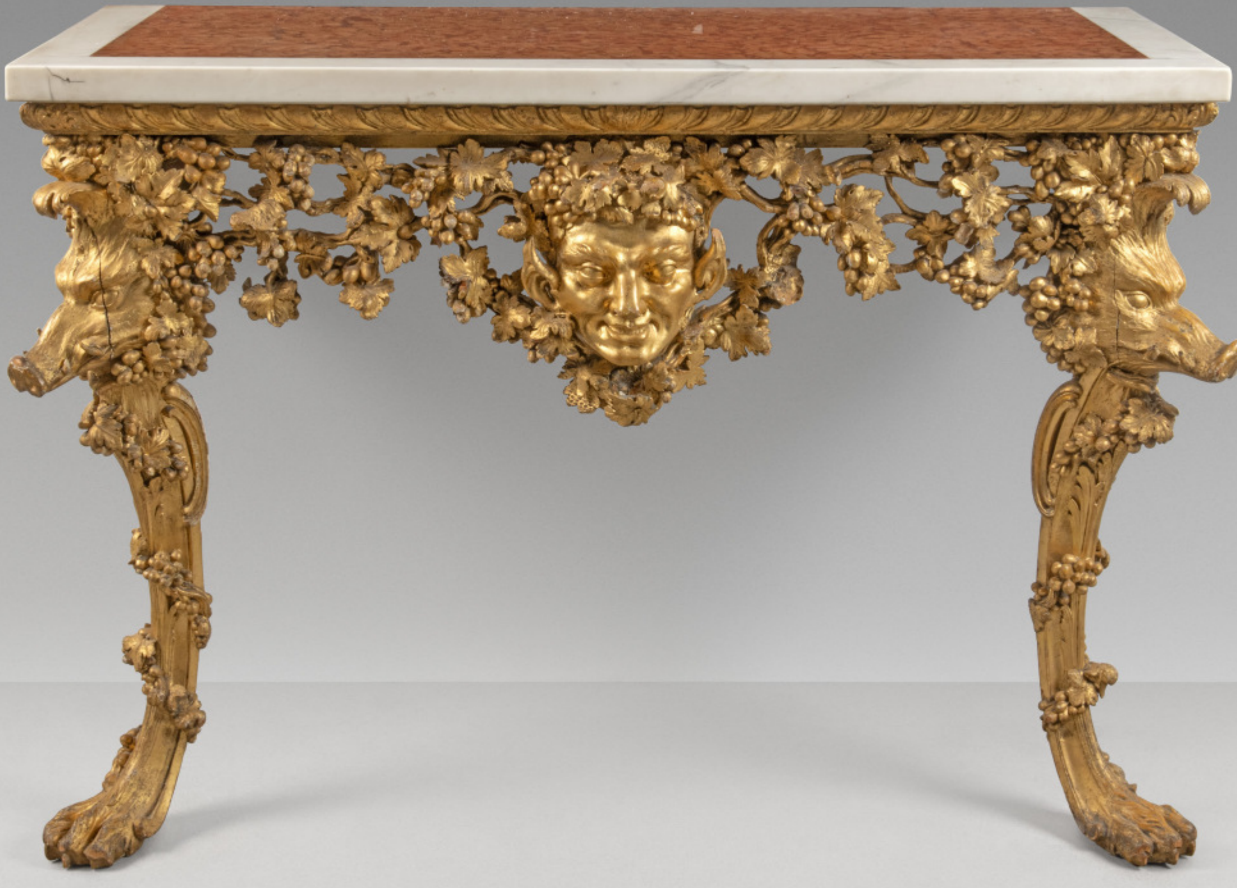
Maria Carmela, Vistountess Hambleden, The Manor House, Buckingham, possibly supplied by John Fowler *circa* 1955,
The Property of Lord and Lady Hambleden; Christie's London, 4 July 2013, lot 38, where acquired by the present owner.

LITERATURE:

J. M. Robinson, 'The Manor House, Buckinghamshire - The Home of Lady Hambleden', *Country Life*, 14 July 1994, p.73, fig. 7.
M. Wood, *John Fowler, Prince of Decorators*, London, 2007, p. 158 (ill.).



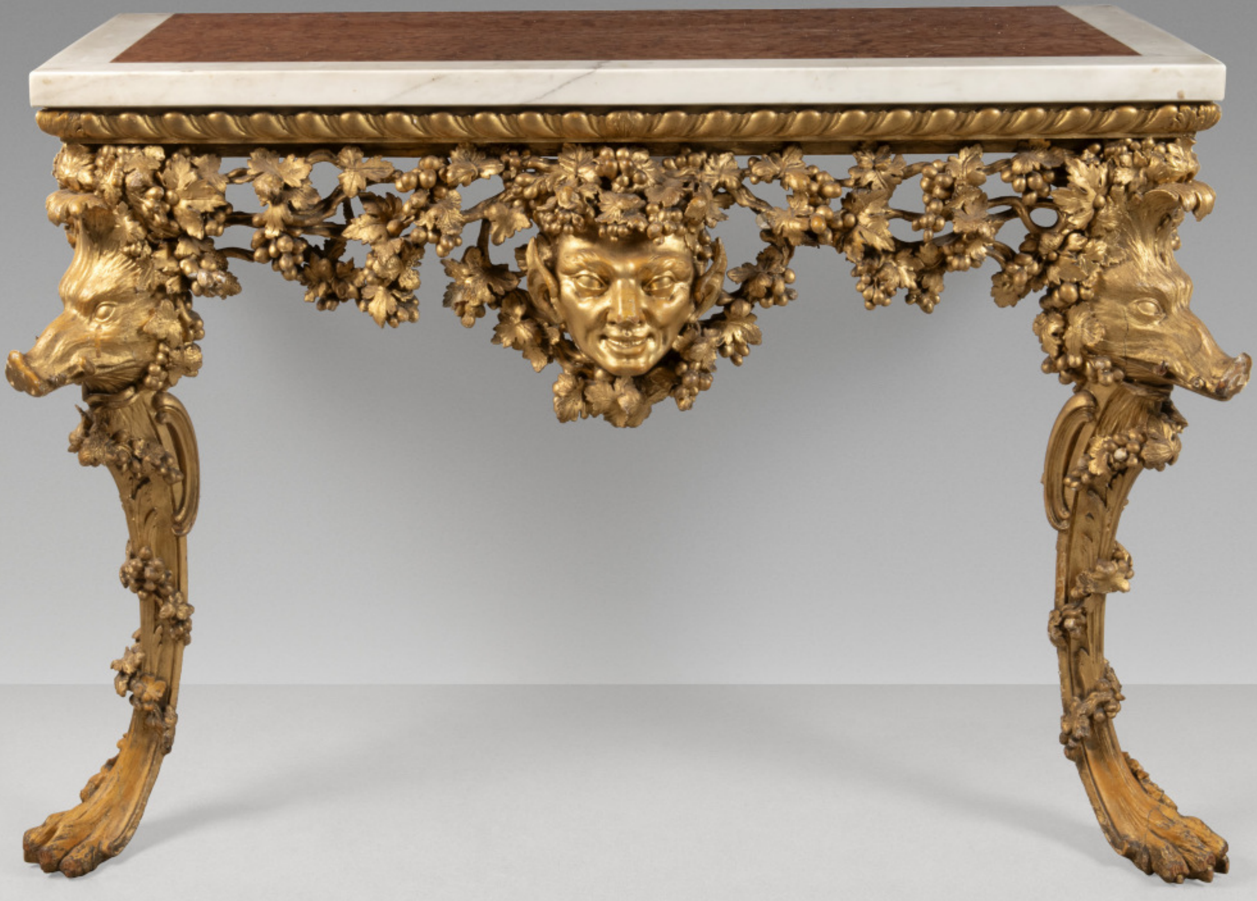
Related design in the Metropolitan Museum of Art, New York



Thomas Johnson was one of the most influential carvers and designers of the eighteenth century, responsible for the development of rococo style in England. Our understanding of Johnson's life and legacy is remarkably complete, helped by his autobiography, written whilst in prison in 1777 and published in 1793. Johnson also published numerous design books between 1755 and 1762, perhaps inspired by those published by Matthias Lock in the 1740s, with whom Johnson worked during his apprenticeship. In 1755 Johnson produced a girandole 'in a taste never before thought on; the principle of it was a ruinated building, with cattle, &c' which Johnson wrote was 'so well received… I immediately published a small book of designs for girandoles'. Johnson was particularly interested in this question of 'taste', and the so-called 'rural taste', of which the girandole is one example. The present tables are another example: boar heads, grape vines and acanthus leaves all relating to nature, though the latter are more indebted to antiquity than to one of Johnson's own inventions.

Importantly, references to antiquity occur throughout these tables. Boars were considered courageous in battle, with no natural competitors, and the boar hunt was a noble sport requiring supreme skill. In Greek mythology, the boar hunt was a harbinger of spring. Grape vines, conversely representative of autumn, are associated with Bacchus, the Roman god of festivity whose mask is depicted at the centre of each frieze. Bacchus is shown wearing his headdress of vines which extend to the full width of the frieze. Given the numerous allusions to food and festivity it is likely the present tables were commissioned for a dining room.

A design for this table, though possibly drawn in the nineteenth century from these tables, is now in the Metropolitan Museum of Art, New York. Two related tables also in the 'rural taste' were sold from St Giles's House, Dorset; Christie's, 26 June 1980, lots 71 and 72. Johnson also published several comparable designs for tables.



PARVARTI:
GODDESS OF LOVE

†46 LEARN MORE

A COPPER ALLOY FIGURE OF PARVATI

INDIA, TAMIL NADU, CHOLA PERIOD, 10TH CENTURY

20⅛ in. (51 cm) high

£200,000-300,000
US$270,000-400,000
€240,000-350,000

PROVENANCE:

Collection of C. T. Loo, Paris, acquired by 1938,
Collection of Dr. W. M. Houwing, Amsterdam, acquired by 1940,
By descent to Private Dutch Collector,
Christie's, Paris, 12 December 2019, lot 237.

EXHIBITED:

Sculptures indiennes de la collection C.T. Loo à Paris, Kunsthandel C. van Lier, Amsterdam, 3 September - 1 October 1938.
Wat onze verzamelaars onlangs hebben verworven, Museum for Asiatic Art, Stedelijk Museum, Amsterdam, February 1940.
Kunstbezit van oud-alumni der Leidse Universiteit, Stedelijk Museum de Lakenhal, Leiden, June 1950.

LITERATURE:

Kunstzaal Van Lier, *Sculptures indiennes de la collection C.T. Loo à Paris*, 1938, no.5.
Anonymous, *Bulletin van de Vereeniging an vrienden der Aziatische Kunst (Maandblad voor de beeldende kunsten)*, 1940, Vol.17, pp.63-64, fig. A.
H. F. E. Visser, *Asiatic Art in Private Collections of Holland and Belgium*, Amsterdam, 1948, p.193, fig. 331.
Anonymous, *Kunstbezit van oud-alumni der Leidse Universiteit*, 1950, p. 62, fig. 230.

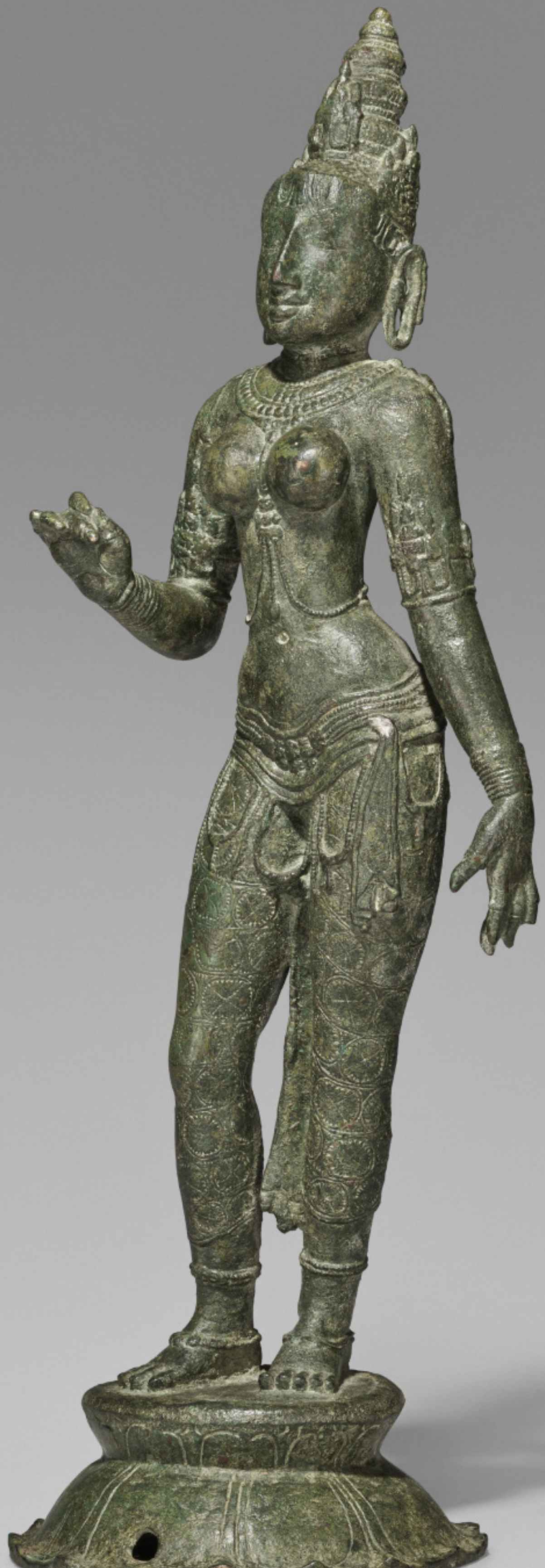
This elegant bronze captures these dual aspects with exceptional sensitivity. The figure stands in a fluid *tribhanga* pose, her body gently curved in a way that conveys both poise and movement. Unlike the more rigid and formalized figures of the later Chola period, this early example retains a sense of softness and naturalism. Her form is slender and elongated, with softly modelled features that lend the sculpture a refined, almost lyrical quality.

Parvati, the consort of Shiva, is revered as the embodiment of fertility, love, and devotion, and as the ideal expression of feminine grace within the bounds of marital and cosmic harmony. She is at once the perfect maiden, wife, and mother; yet within the theological framework of Shaktism, she is also the vital, animating force that gives Shiva his energy and power.

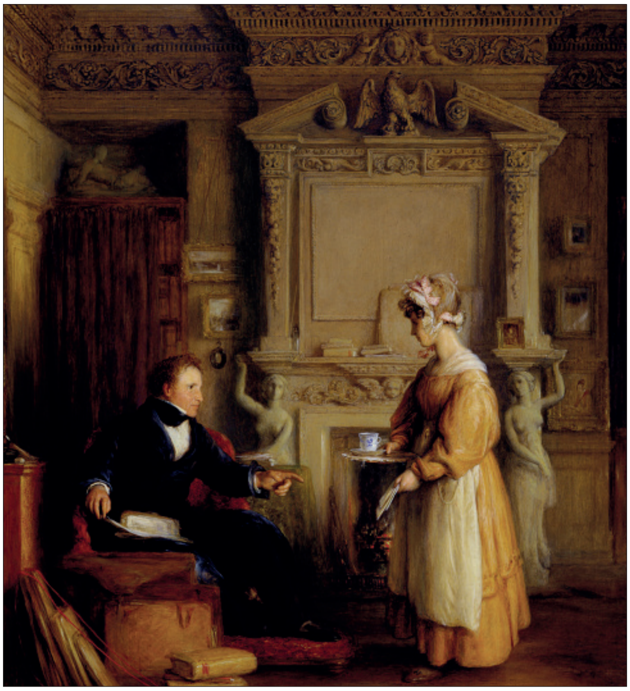
She wears a tall, tiered crown known as an *akaranda mukuta*, while her right hand is held in *kataka mudra*, as if delicately grasping a flower. Her left arm falls gracefully at her side in *lolahasta*, enhancing the gentle rhythm of her pose. The overall effect is one of quiet elegance rather than overt display. This restraint extends to her ornamentation: the relative simplicity of her jewellery, especially the absence of heavy ear ornaments or elaborate shoulder-grazing earrings, supports a dating to the early Chola period, when clarity of form was often preferred over excess decoration.

By the mid-10th century, Chola bronze casting had already reached a remarkable level of artistic confidence. As Vidya Dehejia has observed (*The Thief Who Stole My Heart*, 2021, p.102), these early processional bronzes show no sense of experimentation or hesitation; instead, they reflect a fully developed aesthetic, achieved by highly skilled artisans working within established workshop traditions. The result is sculpture that balances technical sophistication with a striking sense of grace. This Parvati can be closely compared to a number of bronzes from the second half of the 10th century. The floral pattern decorating her close-fitting lower garment, for instance, appears on related figures such as a mid-10th century goddess in the Cleveland Museum of Art 950 (Dehejia,*The Sensuous and the Sacred*, 2002, p.123, no.12) and a late 10th century Sita in the Linden-Museum, Stuttgart (ibid., p.191, no.47). Similarly, the distinctive chest-chain (*channavira*), which crosses the torso and meets at the front and back, finds parallels in Parvati bronzes associated with around 979, including examples in the Calico Museum and at the temple of Konerirajapuram. Her facial type and crown also compare well with a late 10th-century Parvati in the Thanjavur Art Gallery (see Barrett, *Early Chola Bronzes*, 1965, no.22).

Equally significant is the sculpture's provenance, which provides an important context for understanding both its history and its place within the broader appreciation of early Chola bronzes. Its well-documented ownership not only enhances its credibility but also connects it to a lineage of discerning collectors and scholars who have helped define the canon of South Indian sculpture. Taken together, the bronze stands as a particularly graceful and accomplished example of early Chola artistry, distinguished by its elegance, restraint, and the quiet confidence of its execution.



THE SHEEPSHANKS DESK



Portrait of John Sheepshanks at his Old Bond Street home by William Mulready, circa 1832-34 (c) Victoria & Albert Museum

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■~47 LEARN MORE

AN ANGLO-INDIAN ENGRAVED IVORY AND INDIAN ROSEWOOD DRESSING-BUREAU

VIZAGAPATAM, CIRCA 1740-60

Inlaid overall with rich borders of exotic flowerheads and scrolling foliage, the rectangular top above a long frieze drawer and eight short drawers, the kneehole with a recessed sliding compartment of three pigeon-holes above three further short drawers, on square bracket feet with 19th century brass castors, the silver handles and the locks probably added in England, the drawers hardwood lined, minor restorations to the inlay in 'ivorine', three escutcheons, three locks one handle set and two circular back-plates replaced
33 ¼ in. (84.5 cm.) high; 41 ¼ in. (105 cm.) wide; 25 ½ in. (65 cm.) deep

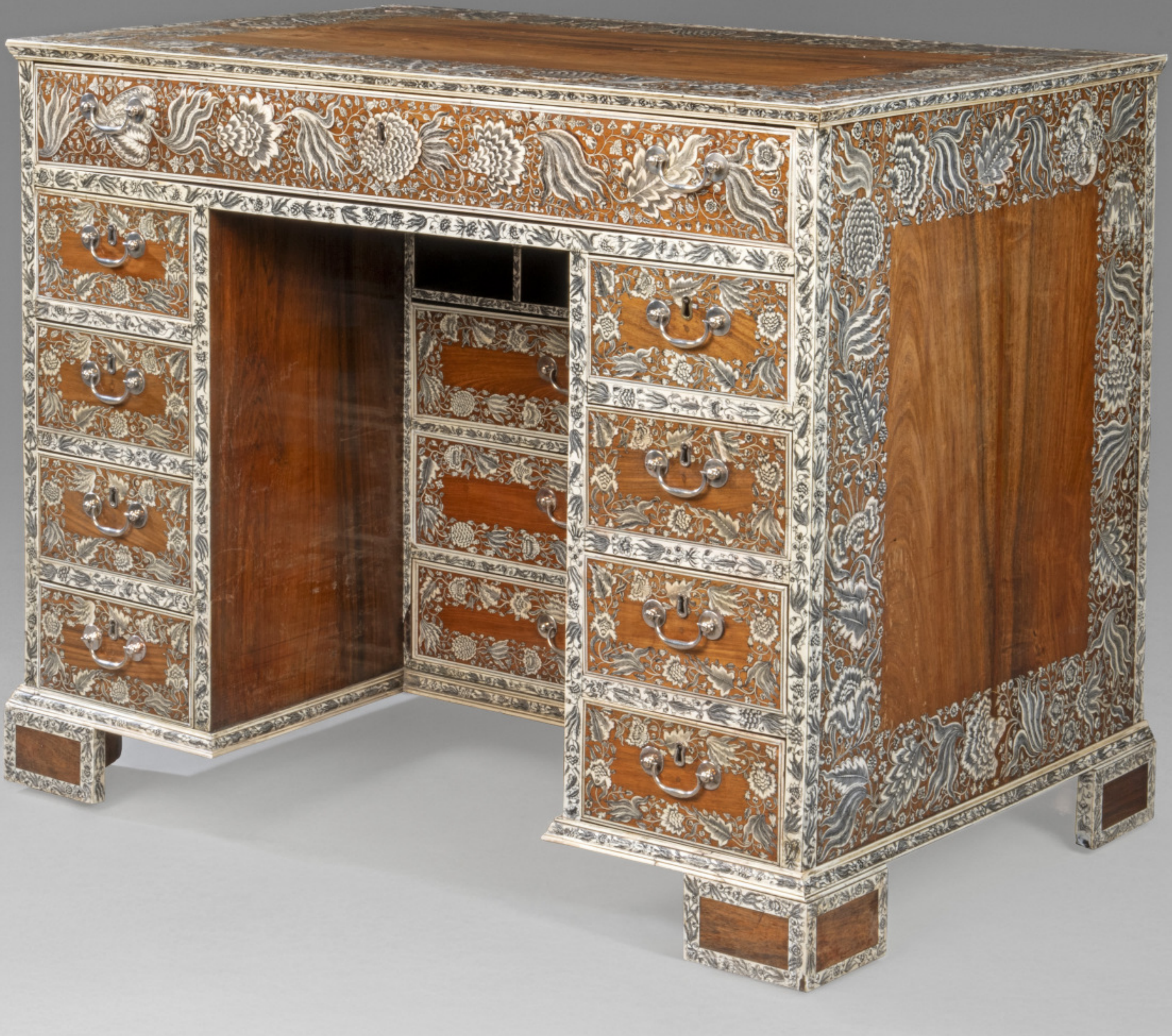
£150,000-250,000

US$210,000-340,000
€180,000-290,000

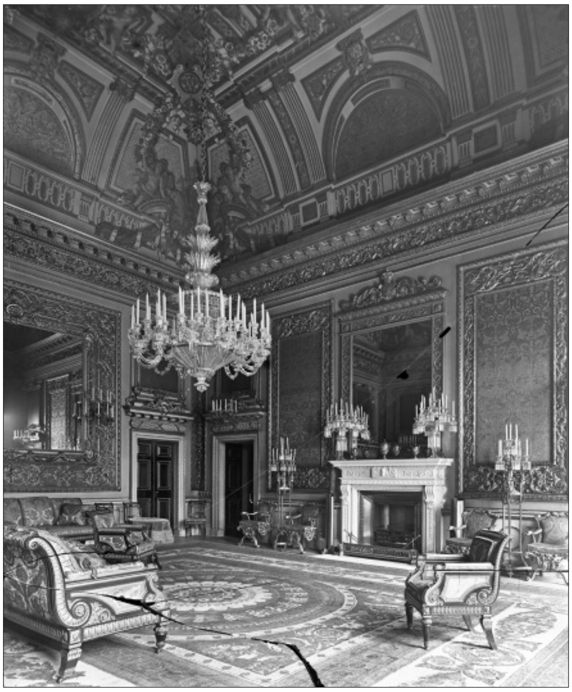
PROVENANCE:

Almost certainly John Sheepshanks (d. 1863), Park House, 24, Rutland Gate, London
The Sheepshanks family, Stoke Lake House, Devon and by descent until sold; Christie's, London, 9 July 2015, lot 149.
Christie's, London, 5 July 2018, lot 117, where acquired by the present owner.

This Vizagapatam kneehole dressing-bureau, dating to circa 1740–60, belongs to an distinct group of Anglo-Indian furniture associated with leading East India Company figures such as Robert Clive and Warren Hastings. Crafted in Indian rosewood and richly inlaid with engraved ivory heightened with lac, its exuberant, painterly decoration of scrolling foliage and flowers reflects the influence of highly prized Coromandel Coast chintz textiles. Produced in the port of Vizagapatam — renowned in the 17th and 18th centuries for marrying indigenous craftsmanship with European forms — such pieces were avidly collected by wealthy "nabobs" and transported to Britain through private trade. The present bureau, with its refined marquetry, rectangular kneehole, and integrated compartments, exemplifies the more advanced phase of the type, characterized by larger, more naturalistic ornament. It was almost certainly later owned by the distinguished collector John Sheepshanks (1787–1863), an important Victorian patron who championed public access to art, underscoring the bureau's distinguished provenance and enduring cultural significance.



REGENCY SPLENDOUR: A PAIR OF MOREL & HUGHES ARMCHAIRS



The Salon at Devonshire House, showing a related suite of seat furniture supplied by Morel & Hughes in 1815 © Country Life / Future Publishing Limited

■*48 LEARN MORE

A PAIR OF REGENCY PARCEL-GILT AND BRONZED ARMCHAIRS

CIRCA 1815, ATTRIBUTED TO NICHOLAS MOREL AND ROBERT HUGHES

Each with padded back, arms and drop-in seat covered in blue, red and orange floral cut velvet, the scrolling back supports with beed-and-reel moulding, the arms supported by winged monopodia and the sides with channelled scrolls and floral sprays, above a Vitruvian scroll frieze, centered to the front with three ribbon-tied feathers, the turned tapering baluster legs headed by square paterae and on reeded brass caps and casters, one inscribed 'L931', (painted over), the other inscribed 'L930' (some traces of white paint), the decoration refreshed, re-gilt, some later blocks, minor variations in construction, the differences entirely consistent with a large set

Each 39 in. (99 cm.) high; 30 in. (79 cm.) wide; 37 in. (94 cm.) deep

£60,000-100,000

US$81,000-130,000
€70,000-120,000

PROVENANCE:

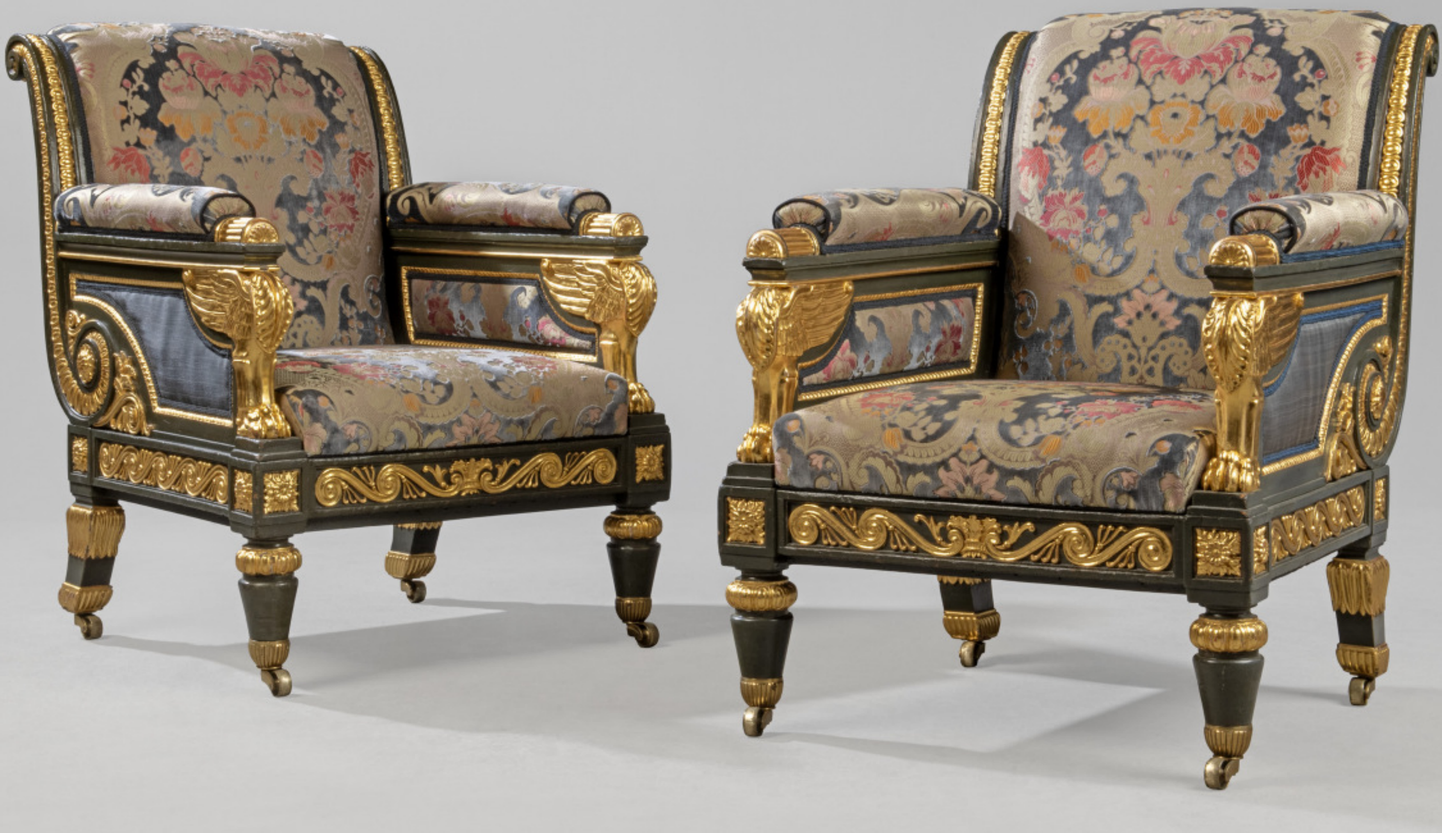
Property from a European Private Collection; Christie's, New York, 17 October 1997, lot 470.

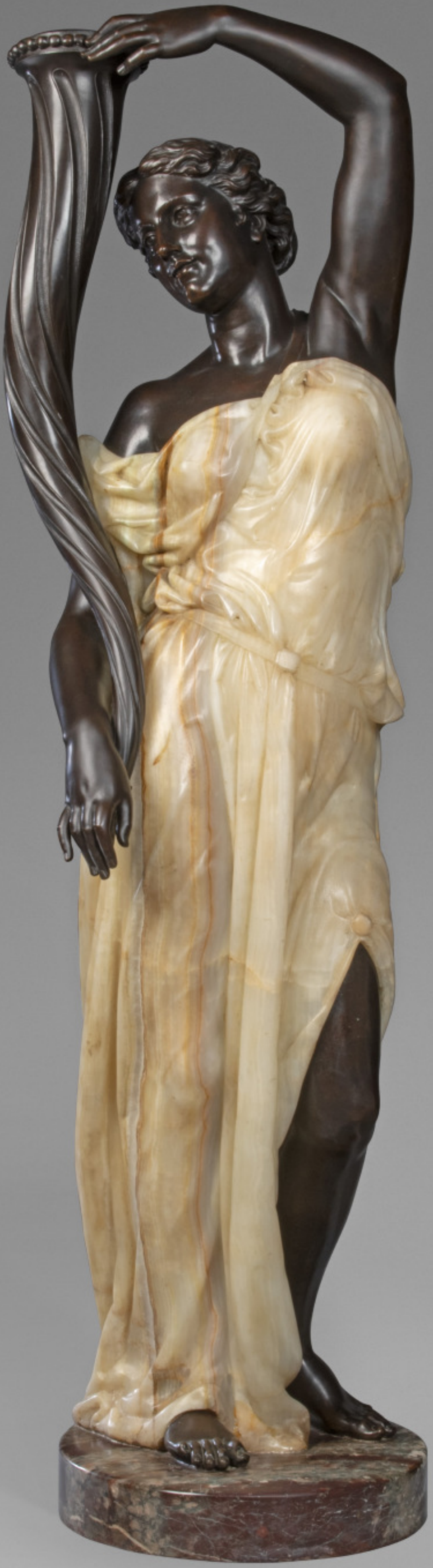
LITERATURE:

F. Collard, *Regency Furniture*, 1985, p. 137 (Temple Williams, photo credit)

This pair of parcel-gilt and bronzed armchairs is attributed to the celebrated cabinet maker Nicholas Morel. They relate closely to a large suite of furniture commissioned by William Cavendish, 6th Duke of Devonshire for the saloon at Devonshire House, London, and supplied by Morel and his business partner Robert Hughes in 1815. The suite appear in a watercolour of the Saloon painted by William Hunt in 1822 and are now in the library at Chatsworth, Derbyshire. Four related 'very handsome bergere chairs' also with Vitruvian scrolls on the seat rails were commissioned by Thomas Thynne, 2nd Marquess of Bath for Longleat, Wiltshire, and supplied by Morel and Hughes in 1813. It is the similarity of the present chairs to the Devonshire and Longleat suites which forms the basis of their attribution to Nicholas Morel.

The present chairs differ from the Devonshire suite only in their griffin monopodia supports, which relate more closely to the work of Thomas Hope. As conceived by Hope, the chair combines Greek and Roman elements and appear as consular thrones. A comparable chair, with its scrolled back, griffin monopodia and Vitruvian scrolls was executed around 1800 for Hope's Duchess Street mansion and illustrated in his *Household Furniture and Decoration*, 1807, pl. LIX, no. 2. The monopodia are intended to recall the chimerical griffin, considered by poets as sacred to Apollo, the leader of the Muses of artistic inspiration on Mount Parnassus. It therefore seems appropriate that the Devonshire suite was surrounded by furniture by William Kent, whose designs, though almost a century earlier, were as intended to classical tradition as the present chairs.





EXPRESSIONS IN POLYCHROMY: CORDIER'S FORTUNA

PROPERTY FROM A PRIVATE AMERICAN COLLLECTION

■*49 LEARN MORE

CHARLES-HENRI-JOSEPH CORDIER (FRENCH, 1827-1905), CIRCA 1867

Fortuna or Torchère Femme à la Corne (Woman with a Cornucopia, Torchère)

Signed 'C.CORDIER' to the reverse of the base
Bronze and onyx; on a circular marble base
164 cm. (64½ in.) high

£80,000-120,000

US$110,000-160,000
€93,000-140,000

PROVENANCE:

Private Collection, Germany 1987, until sold;
Anonymous sale; Sotheby's, London, 10-13 June 1988, lot 47W.
Anonymous sale; Sotheby's, London, 27 September 1991, lot 13.

LITERATURE:

L. de Margerie and E. Papet, *Facing the Other: Charles Cordier (1827-1905) Ethnographic Sculptor*, Paris 2004, p. 215, no 550.

A monumental and highly sophisticated example of Charles Cordier's pioneering polychrome sculpture, *Fortuna* (circa 1867) unites richly patinated bronze with luminous Algerian onyx marble in a work of remarkable visual presence. Created during the artist's most innovative period, the sculpture reflects Cordier's celebrated revival of colour, inspired by his travels in North Africa and study of antique polychromy. While renowned for his ethnographic busts, Cordier increasingly turned in the 1860s to grand allegorical subjects intended for opulent Second Empire interiors, as seen in comparable bronze and onyx works are preserved in the collections of the Musée d'Orsay (acc. no. RF 2997 and RF 2996). Imposing in scale and exceptional in material refinement, *Fortuna* stands among the most ambitious expressions of Cordier's distinctive artistic vision.

Detail of signature

SIR WINSTON CHURCHILL, KG, OM, CH: BRITAIN'S GREATEST WARTIME LEADER

The Roaring Lion, 1941, by Yousuf Karsh, Library and Archives Canada, Ottawa.

Generally acknowledged as Britain's most important political leader to date, Sir Winston Churchill led the country through the darkest days of the Second World War, the single most significant conflict in human history.

The following four lots, which all have direct provenance to Churchill or his offices, offer a tangible link to the man and the moments that shaped him, his celebrated career and his enduring legacy. The group is led by a prime ministerial despatch box which is recorded as having been used by Churchill *circa* 1940, during Britain's 'darkest hour'; this box sits alongside a humidor given to Churchill by Franklin D. Roosevelt – encapsulating not only the single most important alliance in the Allied victory in the Second World War but also Churchill's much famed love of cigars. The collection also includes a 1915 despatch box, from Churchill's period as Chancellor to the Duchy of Lancaster and a tin deed box inscribed with his name, also dating from this earlier period in his career.

Having served as soldier and statesman under six British monarchs from Her Majesty Queen Victoria to Her Majesty Queen Elizabeth II, the following lots illustrate the pivotal moments of Churchill's political career spanning his time in government through both the First and Second World Wars. This remarkable group of items being sold now from a single collection, represent an unparalleled and tangible link to arguably the most celebrated political leader in modern history.

To the Hon. Franklin D. Roosevelt
President of the United States of America
From his Friend
Fulgencio Batista
President of the Republic of Cuba
THE RIGHT HON WINSTON S. CHURCHILL M.P.
CHANCELLOR OF THE DUCHY OF LANCASTER
The RIGHT Honourable WINSTON S. CHURCHILL, M.P.
PRIME MINISTER
GvR

THE PRIME MINISTER'S DESPATCH BOX

Prime Minister and Mrs. Churchill, photographed in London with their daughter Mary, September 26, 1944. © Alamy.

***50** LEARN MORE

SIR WINSTON CHURCHILL, KG, OM, CH (1874-1965)

A GEORGE VI GILT EMBOSSED BLACK LEATHER PRIME MINISTERIAL DESPATCH BOX

CIRCA 1940

The chamfered rectangular hinged cover gilt-embossed to the centre with the cypher of H.M. King George VI, and further embossed with 'PRIME MINISTER' and the number 'II' , both ends similarly embossed 'PRIME MINISTER' and 'II', one end with brass carrying handle, embossed to the edge of the interior in blue ink 'JOHN PECK & SON/NELSON SQRE. BLACKFRIARS...'
5¼ in. (23.5 cm.) high; 16½ in. (42 cm.) wide; 7½ in. (18.5 cm.) deep

£70,000-100,000
US$95,000-130,000
€81,000-120,000

PROVENANCE:

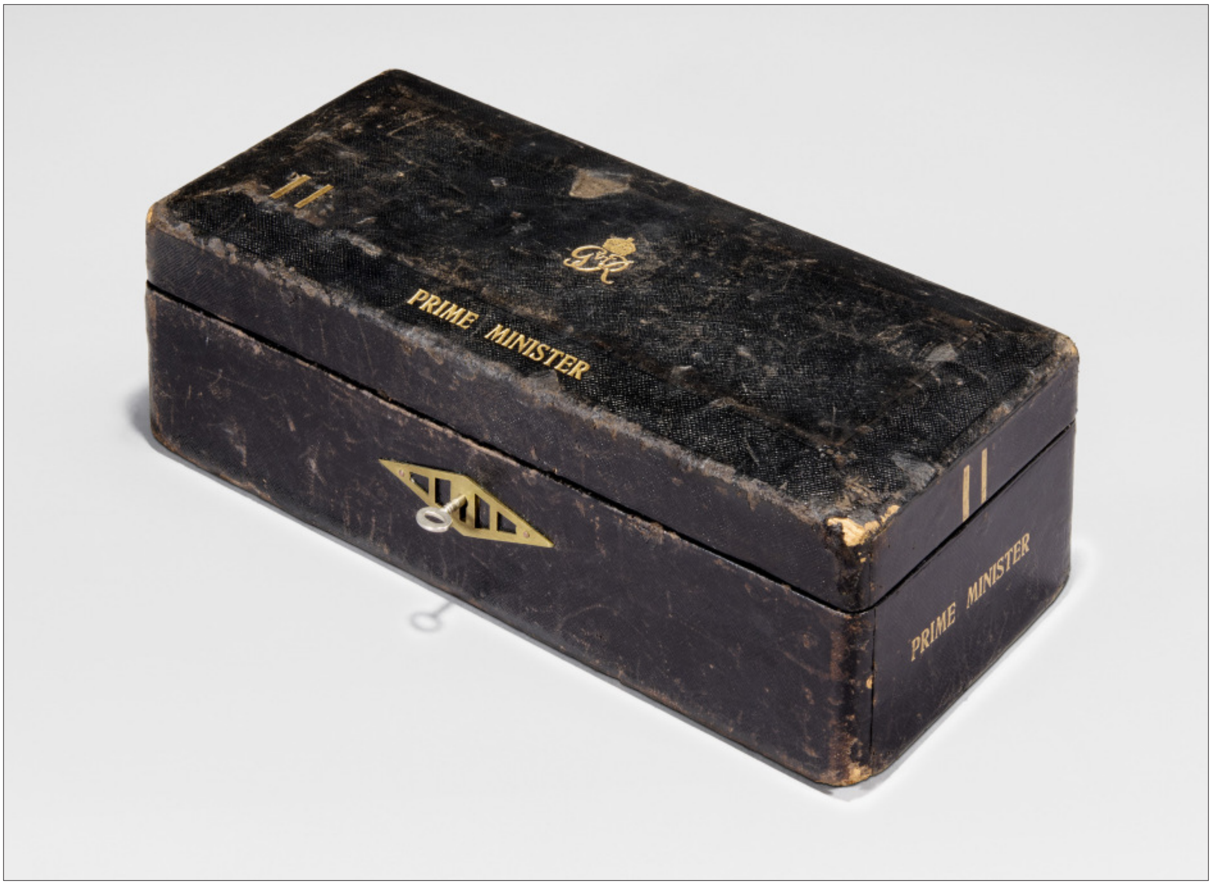
Documented as being used by Sir Winston Churchill, KG, OM, CH (1874-1965) whilst serving as Prime Minister of the United Kingdom of Great Britain and Northern Ireland during The Second World War (1940-1945).
Given to the current owner by the British Foreign Office, *circa* 1970 at the request of Margaret Hornsby-Smith, Baroness Hornsby-Smith, DBE, PC (1914-1985) along with the 'Winston Churchill' inscribed deed box, lot 52, which formed part of the same gift.

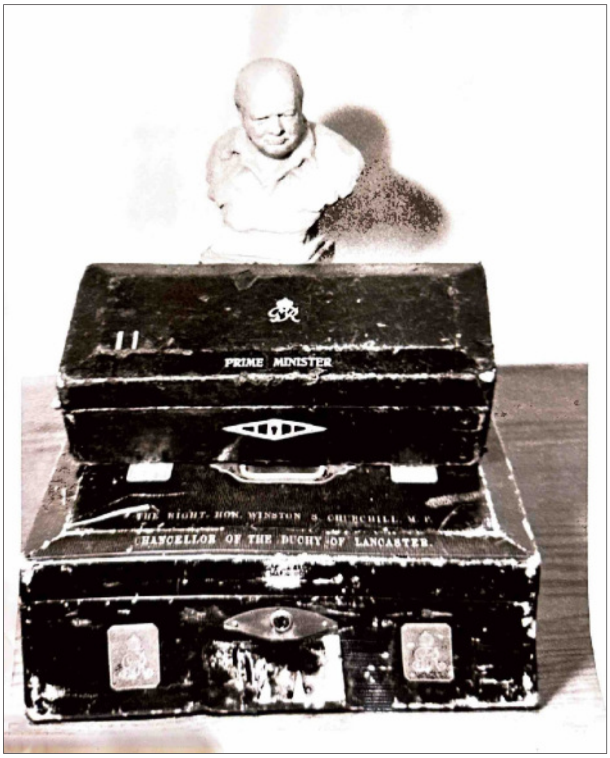
Winston Churchill came to power as Prime Minister of Great Britain on 10 May 1940 as the head of a cross party coalition government following the resignation of Neville Chamberlain. This was a critical and bleak moment in The Second World War, which saw massive enemy advances culminating in the fall of France and the mass evacuation of allied troops from Dunkirk, with Britain left standing alone against the Axis Powers.

It was against this grim backdrop that Churchill began to rally the country and stir the resolve that would allow Britain to fight on until the tide of the war would eventually turn, ultimately leading to victory and the preservation of the free world.

Embossed with the Royal Cypher of H.M. King George VI and the title 'Prime Minister', this despatch box would have been amongst those delivered to Churchill daily containing vital papers relating to the war as well as cabinet, foreign and commonwealth documents requiring his immediate attention. Its use during the war and preservation thereafter in the collection of the Foreign Office, prior to entering the present collection, suggests that it was always considered historically important (alongside the deedbox, which formed part of the same gift, lot 52) and one can only imagine the contents of the papers it must have contained and the critical moments to which it bore silent witness.

Only one other Prime Ministerial despatch box is known to have been offered at auction, sold as part of the Collection of The Right Honourable The Baroness Thatcher of Kesteven, LG, OM, FRS, Christie's, London, 15 December, 2015, lot 26 – the 'box' made £242,500, setting the extant world record for any despatch box at auction.


PRIME MINISTER
PRIME MINISTER


PRIME MINISTER
THE RIGHT. HON. WINSTON S. CHURCHILL, M.P.
CHANCELLOR OF THE DUCHY OF LANCASTER.

Lots 50 & 53 on entering the present collection circa 1970. © Private Collection.

Prime Minister, Winston Churchill inspects bomb damage to the House of Commons following a night raid on 10 May 1941. © Alamy.

CHURCHILL'S GIFT FROM PRESIDENT ROOSEVELT

Prime Minister Winston Churchill photographed with US President Franklin D. Roosevelt and Joseph Stalin, leader of the USSR on 6 February 1945 at the Yalta Conference. © Alamy.

~*51 LEARN MORE

SIR WINSTON CHURCHILL AND FRANKLIN D. ROOSEVELT

A CUBAN AMBOYNA, FRUITWOOD, BOXWOOD AND IVORINE INLAID HUMIDOR

CIRCA 1940-45

Of rounded rectangular form, the interior of the hinged cover with ink-embossed coat of arms above the inscription 'To the Hon. Franklin D. Roosevelt/President of the United States of America/From his Friend/ Fulgenico Batista/ President of the Republic of Cuba', stamped to the underside 'MADE IN HAVANA-CUBA/LA NACIONAL S. A./Fabrica de Envases en General/Universidad Num. 324 (Cerre)/Telefono M - 2614/Habana - Cuba'
5 in. (12.5 cm.) high; 13½ in. (34.3 cm.) wide; 14½ in. (47 cm.) deep

£25,000-40,000 US$34,000-54,000
€29,000-46,000

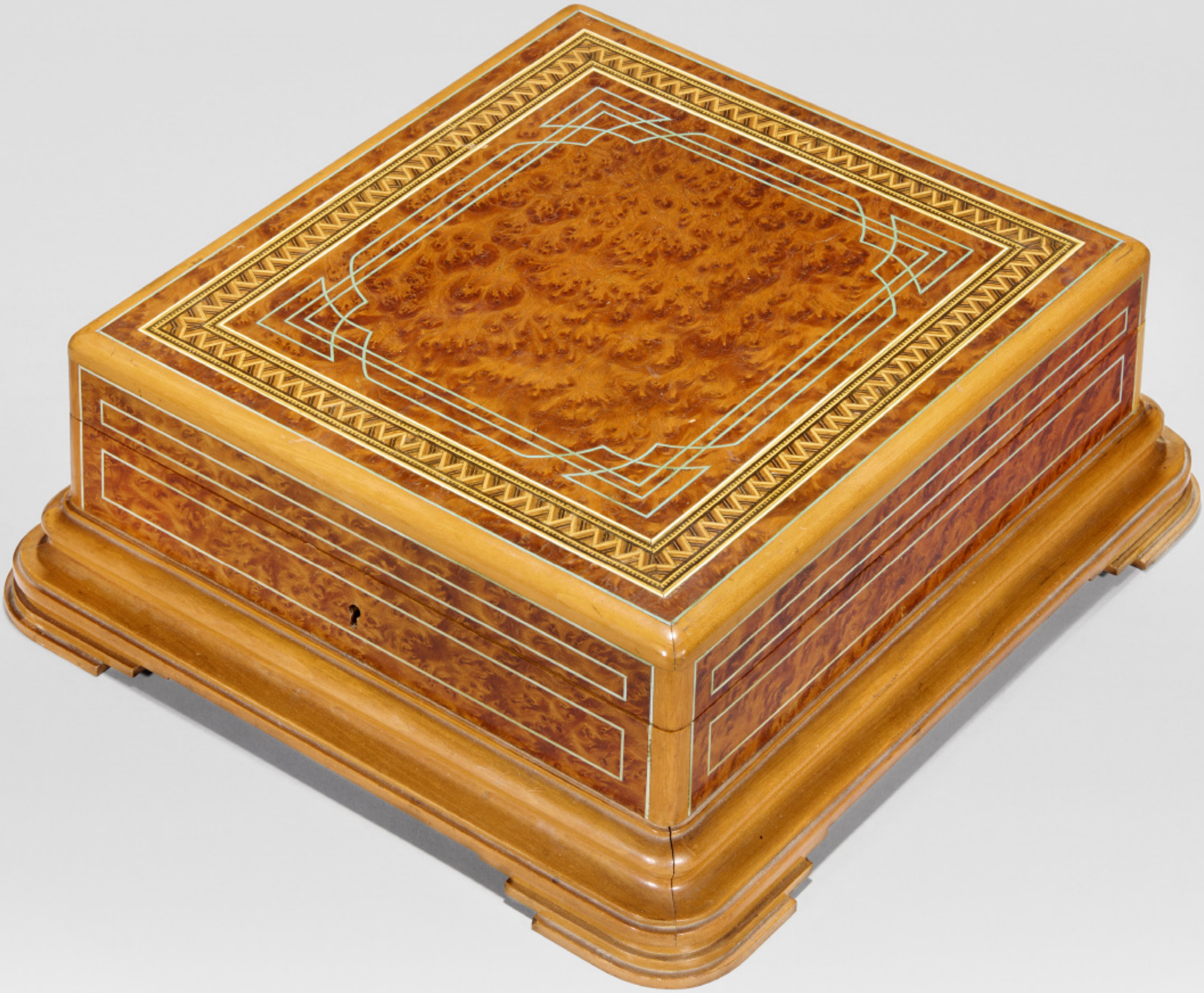
PROVENANCE:
Fulgencio Batista (1901-1973), President of Cuba (1940-1944 & 1952-1959), by whom presented to
Franklin Delano Roosevelt (1882-1945) 32nd President of the United States of America (1933-1945), by whom presumably given to
Sir Winston Churchill, KG, OM, CH (1874-1965), Prime Minister of the United Kingdom of Great Britain and Northern Ireland (1940-1945 & 1951–1955), by whom given to his butler & valet,
William Greenshields and by descent until given to the current owner.

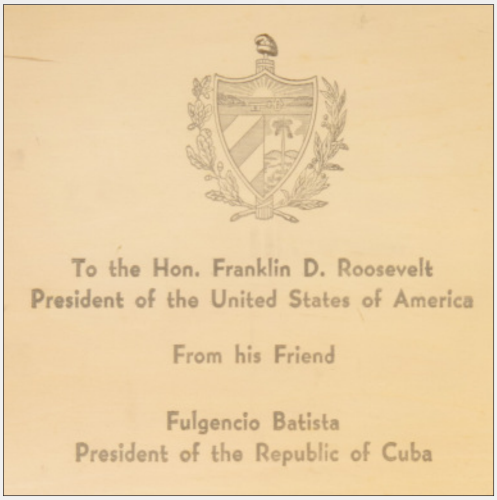
This humidor represents not only what can be regarded as the single most important alliance in the Allied victory in The Second World War - that of Great Britain and The United States of America - but also the strong mutual respect and bond of friendship that existed between Churchill and Roosevelt.

As witnessed by the inscription to the interior of the lid, this humidor was originally given to Roosevelt by Fulgencio Batista, president of Cuba. Whilst the date of this gift is not recorded, one likely occasion may be Batista's visit to Washington on 8 December 1942, during which he stayed at the White House as guest of the President and First Lady.

Knowing Churchill's love of cigars, it is not surprising that Roosevelt would choose to give this, presumably then full, humidor to his friend and ally Churchill. Whilst we cannot know when the gift passed between them, given that Roosevelt did not live to see the end of the Second World War it would almost certainly have been given to Churchill during the war years, perhaps on one of the occasions that the president and prime minister met, such as at the Tehran or Yalta conferences.

Symbolic of the bond between men and nations, this humidor, was subsequently given by Churchill to his trusted butler and valet William Greenshields by whom it was clearly treasured, accounting for the immaculate condition in which it survives today. Greenshields worked for Churchill between 1948 and 1953 and Churchill clearly held him in great esteem as he is known to also have given Greenshields a number of other notable gifts, including some of his own paintings, such as the *The Seashore* which was subsequently sold at Christie's London on 21 May 2009, lot 79, as well as a further work *Antibes*, sold at Sotheby's, London, on 20 April 1966, lot 110.





To the Hon. Franklin D. Roosevelt
President of the United States of America

From his Friend

Fulgencio Batista
President of the Republic of Cuba

Detail of inscription.

THE RIGHT HONORABLE WINSTON CHURCHILL'S DEED BOX

***52** LEARN MORE

SIR WINSTON CHURCHILL, KG, OM, CH (1874-1965)

AN EDWARD VII/GEORGE V BLACK-PAINTED STEEL DEED BOX

CIRCA 1907-22

With hinged rectangular lid and side carrying handles, the front inscribed in gilt lettering 'The Right Honourable Winston S. Churchill, M.P.', remnants of various paper labels, the most complete to the lid printed 'ON [HIS MAJESTIE]'S SERVICE', another printed 'S.D. 592/REMOVA[L]/FLOOR/ ROOM/ARTICLE NO.' and with traces of red ink inscription
12¼ in. (31 cm.) high; 15¾ in. (40 cm.) wide; 12 in. (30 cm.) deep

£10,000-15,000

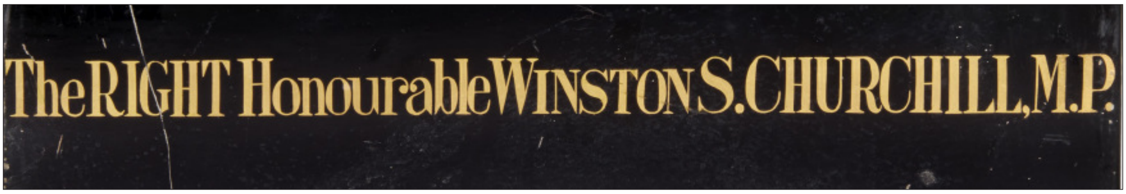
US$14,000-20,000
€12,000-17,000

PROVENANCE:

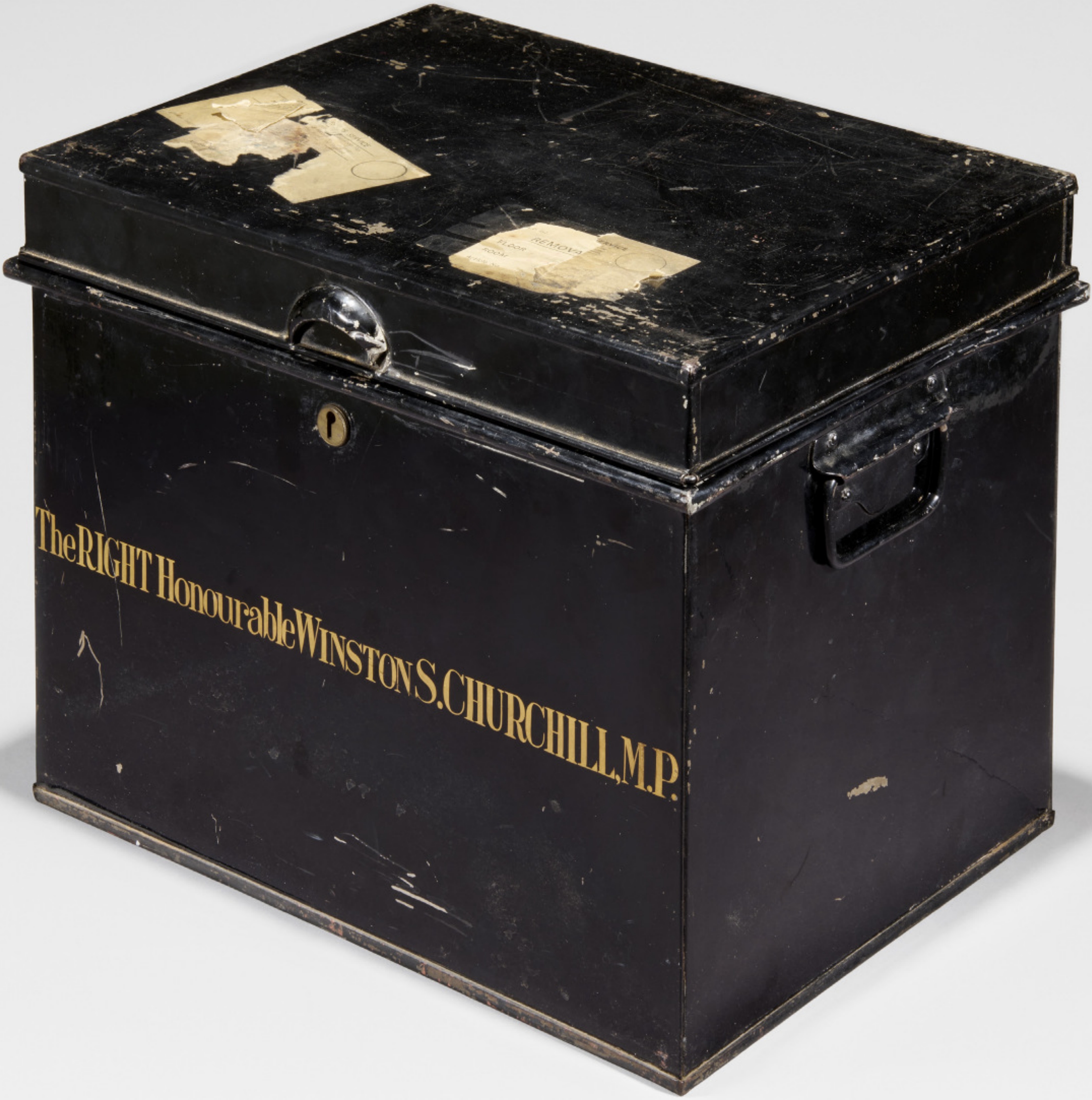
Given to the current owner by the British Foreign Office, *circa* 1970 at the request of Margaret Hornsby-Smith, Baroness Hornsby-Smith, DBE, PC (1914-1985) alongside the Prime Ministerial despatch box, also included in this sale (lot 50).

This deedbox carries the inscription 'The Right Honourable Winston S. Churchill, M.P.' which suggests that it most likely dates from the period between 1907 and 1922. The designation 'The Right Honourable' denotes that when the inscription was written, Churchill had been appointed a member of the Privy Council - the body which directly advises the monarch. Churchill was appointed as a privy councellor by H.M. King Edward VII in 1907 and this was a role which Churchill would carry for the remainder of his life, spanning the reigns of four monarchs. It is unlikely that the box would post-date 1922, when Churchill was elevated to the Order of the Companions of Honour as the inscription does not include postnominal C.H. It would, however, certainly appear that this deedbox went on in service to a much later date given the typeface of some of the fragmentary labels remaining, which are more likely to date to the era of World War II or the subsequent part of Churchill's political career.

That it was still in the possession of the Foreign Office as late a as *circa* 1970 when given to the current owner, suggests that it had perhaps remained in use throughout Churchill's parliamentary tenure, spanning both the Great and Second Worlds Wars. It was given alongside the prime ministerial despatch box, lot 50 (which formed part of the same gift), the fact that both had been retained by the Foreign Office at this late date implies that they had long been considered historically important and worthy of preservation.



Detail of inscription.


The RIGHT Honourable WINSTON S. CHURCHILL, M.P.
REMOVA
FLOOR
ROOM

WINSTON CHURCHILL'S 1915 DESPATCH BOX

Winston Churchill photographed in 1939 with similar despatch boxes.
© Alamy.

***53** LEARN MORE

SIR WINSTON CHURCHILL, KG, OM, CH (1874-1965)

A DARK BLUE AND RED GILT EMBOSSED LEATHER PARLIAMENTARY DESPATCH BOX

CIRCA 1915, BY JOHN PECK & SONS, LONDON

The chamfered hinged lid with inset brass handle flanked by gilt-embossed royal cyphers for HM King George V, the edge of the lid embossed 'THE RIGHT HON. WINSTON S. CHURCHILL, M.P./CHANCELLOR OF THE DUCHY OF LANCASTER.' the interior lined with black leather, the interior of the lid with lattice letter holder, the front of the box with conforming royal cyphers, embossed to the edge of the interior 'JOHN PECK & SON/NELSON SQRE. BLACKFRIARS/MANUFACTURERS/TO H.M. STATY. OFFICE.', the lock replaced
6¼ in. (16 cm.) high; 18 in. (46 cm.) wide; 12 in. (30.5 cm.) deep

£40,000-60,000
US$54,000-81,000
€47,000-69,000

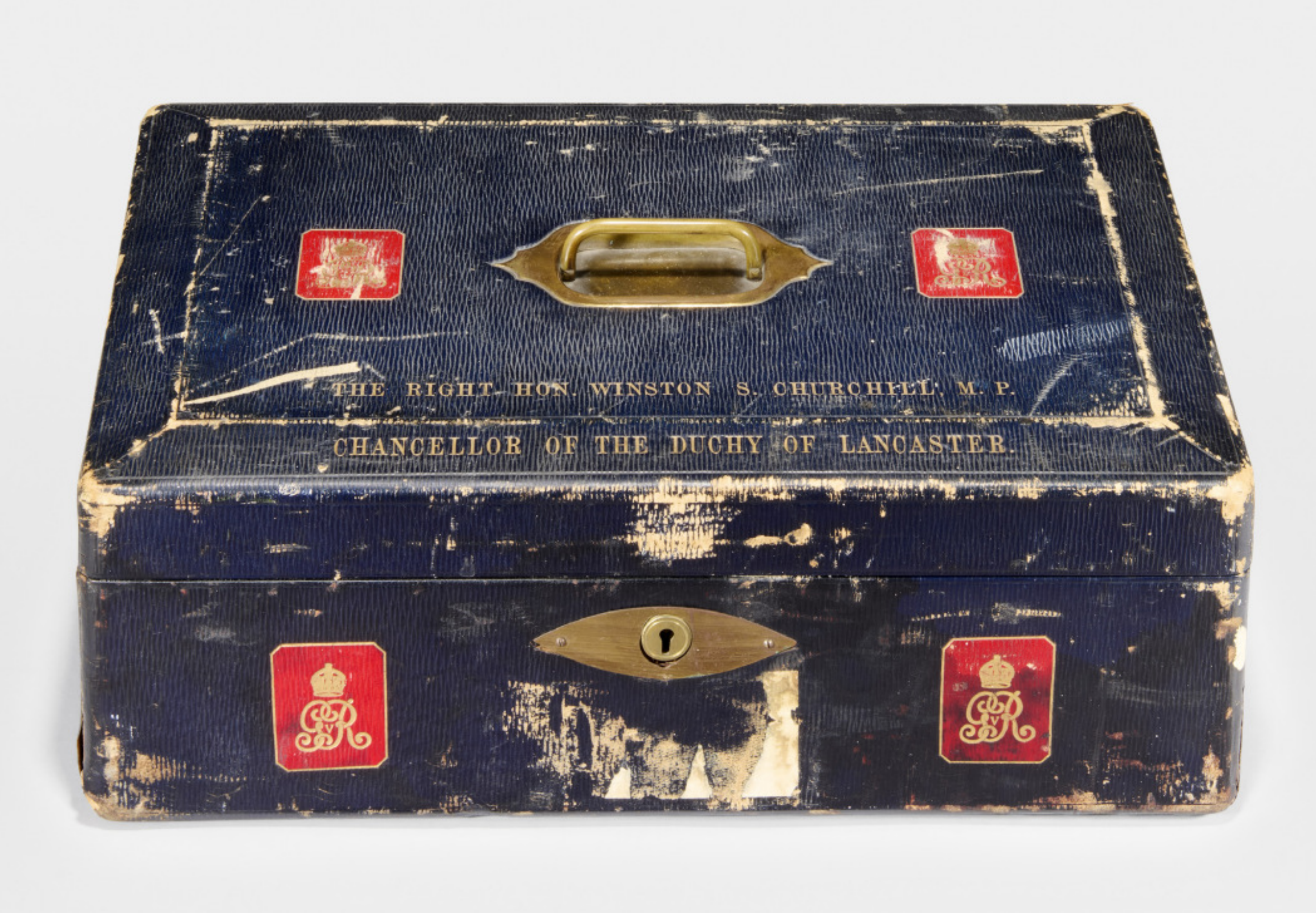
PROVENANCE:
Sir Winston Churchill, KG, OM, CH (1874-1965), when chancellor of the Duchy of Lancaster, 1915.
Sir Winston Churchill and Lady Churchill, Chartwell, Kent.
Given to the current owner on the direction of Lady Churchill (1885-1977), *circa* 1970.

Winston Churchill was appointed as Chancellor of the Duchy of Lancaster after he stepped down from his role as First Lord of the Admiralty in May 1915, following heavy losses in the ill-fated Gallipoli campaign. He would serve in this role from May to November, allowing for the precise dating of this despatch box to 1915, the height of The Great War. Whilst in this role Churchill was officially tasked with overseeing the administration of the Duchy of Lancaster, an estate owned by the British sovereign and run to provide an income for the incumbent monarch, however, whilst a much less notable or challenging role than his previous as First Lord of the Admiralty, it kept Churchill in the cabinet and allowed him to remain at the disposal of Herbert Asquith the then Prime Minister (served 1908-1916).

1915 was a turbulent year for Churchill both politically and personally, having taken personal responsibility for the Gallipoli campaign which weighed heavily on him. At the age of forty in the summer of 1915, during his period as Chancellor of the Duchy of Lancaster, he would take up painting for the first time whilst on a family holiday in Sussex. This interest became a passion which would famously stay with him for the rest of his life, becoming a prolific painter – paintings submitted under the pseudonym 'David Winter' (to avoid bias) were accepted and exhibited at the Royal Academy Summer Exhibition, London, in 1947 with Churchill being appointed as an Honorary Academician the following year.

After stepping down as Chancellor to the Duchy of Lancaster in November 1915, Churchill would go on to seek active service on the Western Front, serving as Lieutenant Colonel with the 6th Battalion, Royal Scots Fusiliers before returning to politics full-time later in 1916.

A closely related despatch box by John Peck & Son of later date, with embossed inscription 'The Rt. Hon. Winston S. Churchill M. P./ Secretary of State for the Colonies' was sold from the collection of Churchill's daughter, Mary Soames, Daughter of History: Mary Soames and the Legacy of Churchill, Sotheby's, London, 17 December, 2014, lot 68 (£158,500).


THE RIGHT HON. WINSTON S. CHURCHILL. M. P.
CHANCELLOR OF THE DUCHY OF LANCASTER.

Winston Churchill, accompanied by Mrs Churchill, addresses a meeting at Enfield Munition Works on 18 September 1915 whilst serving as Chancellor of the Duchy of Lancaster. © Alamy.

Winston Churchill photographed painting *en plein air*. Churchill took up painting at the age of forty in 1915, following his resignation as First Lord of the Admiralty. © Alamy.

THE APEX PREDATOR OF THE ICE AGE

■*54 LEARN MORE

THE SKULL OF A SABRE-TOOTHED TIGER

COLUMBIA COUNTY, USA

From the Pleistocene of Columbia County, Florida (approximately 70,000 to 11,000 years ago), the 13-inch long skull of a *Smilodon fatalis* with the iconic canines protruding 6¾ inches, supported on custom stand
16 x 20 x 24in. (40 x 50 x 60cm.) on base

£1,000,000-1,500,000

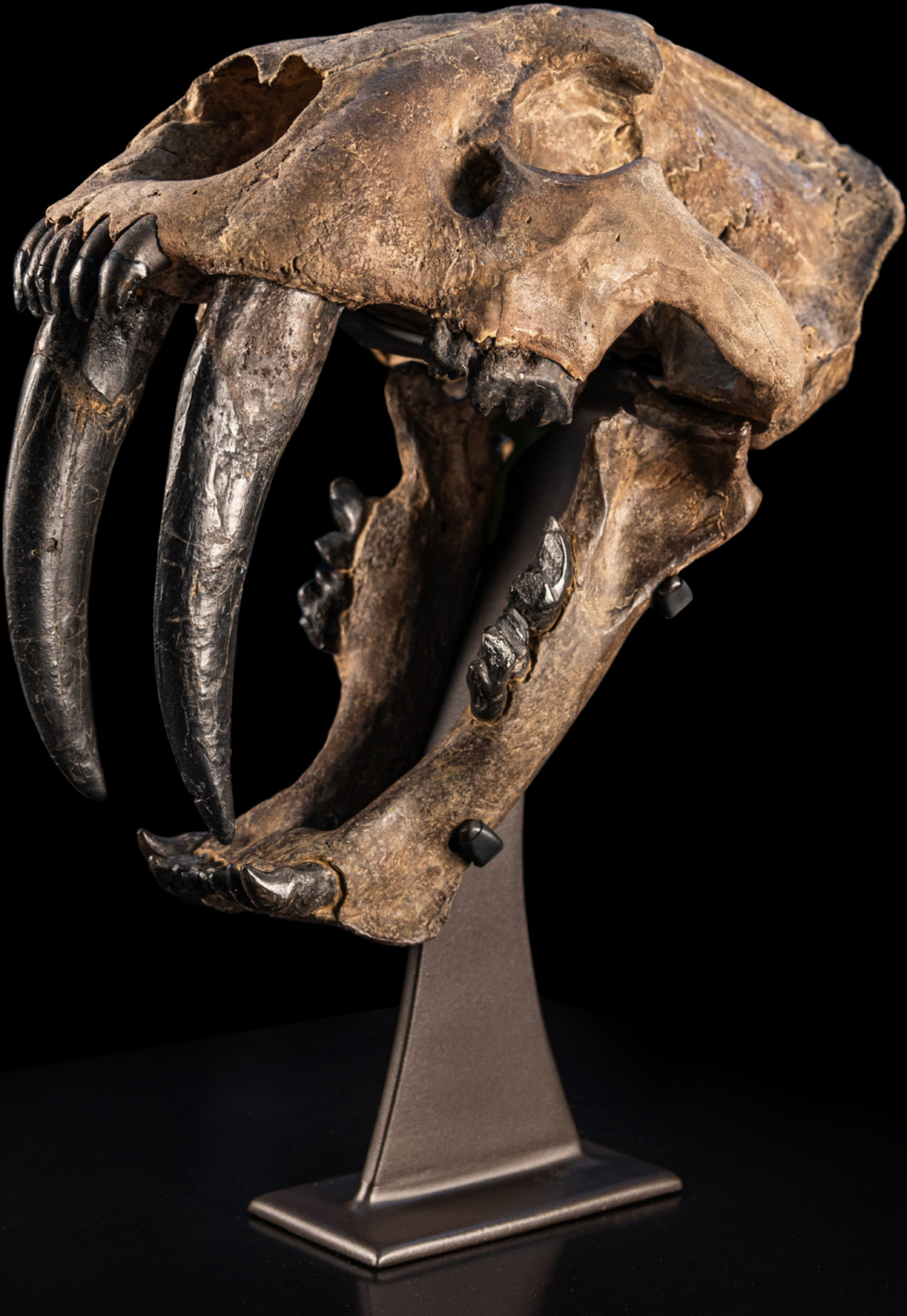
US$1,400,000-2,000,000
€1,200,000-1,700,000

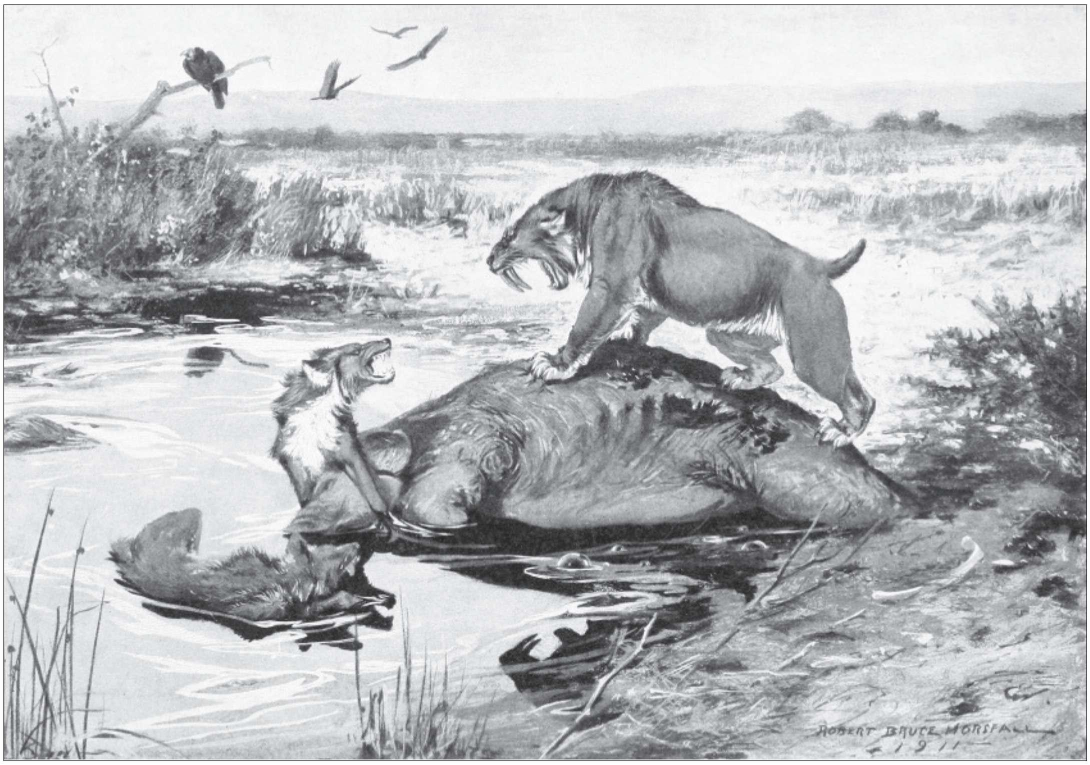
PROVENANCE:

Discovered May 2008 by Andreas Kerner in a Pleistocene sinkhole on his private land in Columbia County.
Michael Minotti who prepared the fossil in 2009.
In The Beginning Fossils, April 2020.
Geoworld Gallery, April 2021.

COMPARATIVE LITERATURE:

J. Brown, 'Jaw Function in Smilodon fatalis: A Reevaluation of the Canine Shear-Bite and a Proposal for a New Forelimb-Powered Class 1 Lever Model', *PLoS ONE,* 2014, *9(10)*: e107456. doi:10.1371/journal.pone.0107456.
W. Akersten, 'The role of incisors and forelimbs in the shear bite and feeding of Smilodon', *Journal of Vertebrate Paleontology,* 2005, 25(3).
B. Kurtén, 'The Pleistocene Felidae of Florida' *Bulletin of the Florida State Museum,* 1956, vol.9(6) pp. 215-273.
J. Leidy, 'Notice of some vertebrate remains from Harden Co., Texas', *Proceedings of the Academy of Natural Sciences of Philadelphia*, 1868, vol. 20, pp.174-176.
J. Leidy, 'The extinct mammalian fauna of Dakota and Nebraska: Including an account of some allied forms from other localities, together with a synopsis of the mammalian remains of North America', *Journal of the Academy of Natural Sciences of Philadelphia,* 1869, vol. 7, pp.336-7 & pl. XXVIII.
J. Leidy, 'The sabre-tooth tiger of Florida', *Proceedings of the Academy of Natural Sciences of Philadelphia,* 1889 vol. 41, pp.29-31.





Robert Bruce Horsfall, depiction of a *Smilodon*, 1913

A striking specimen of the iconic sabre-toothed tiger of the late Pleistocene. Preserved with strong definition, the skull exemplifies the specialised anatomy that distinguishes this extinct predator from all modern big cats. The most arresting features are the elongated upper canines—laterally flattened, finely serrated, and elegantly recurved—extending prominently from the maxilla. These are set within a cranium adapted for a notably wide gape, enabled by evolutionary modifications to the jaw joint. The mandible and cranial vault retain clear structural integrity, offering a compelling impression of the biomechanical sophistication underlying this animal's predatory adaptations.

The exaggerated canines of *Smilodon fatalis* have long prompted discussion as to their functional role. Unlike the conical teeth of living felids, these sabres were relatively delicate, suggesting they were not designed to withstand prolonged struggle or bone-crushing forces. Instead, the skull reveals a predator engineered for precision. Its capacity for an exceptionally wide gape—in excess of 90°, perhaps up to 120°—allowed the canines to be deployed in a controlled manner, while the enlarged temporal region indicates strong musculature supporting stabilisation and alignment during the kill. Prevailing interpretations suggest that *Smilodon* subdued prey using its powerful forequarters before delivering a carefully placed bite to soft tissue—most plausibly the throat—inflicting rapid, catastrophic injury. Other hypotheses emphasise the role of the neck, proposing that the skull functioned in concert with downward head motion to drive the canines into position. Though debate persists, the consensus underscores a highly specialised predatory strategy unlike that of any living carnivore.

The sabre-toothed tiger is among the most recognisable of all extinct animals, emblematic of the Ice Age fauna that once dominated North America. A member of the extinct subfamily Machairodontinae, it represents an evolutionary lineage distinct from modern big cats, characterised by extreme cranial and dental specialisation. While disarticulated remains are known—particularly from deposits such as the La Brea Tar Pits—well-preserved skulls of display quality remain extremely rare in private collections. The skull, as the defining element of the species, encapsulates both its visual identity and its scientific intrigue.

Few fossils so effectively capture the imagination as the skull of *Smilodon fatalis*. At once elegant and formidable, it stands as a testament to the extremes of evolutionary adaptation at the close of the last Ice Age. As an object, it offers both sculptural presence and scientific resonance—an immediately recognisable symbol of a vanished world.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, lots in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the "London Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – Non-Fungible Tokens", the latter controls.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller. This means that we are providing services to the seller to help them sell their lot and that Christie's is concluding the contract for the sale of the lot on behalf of the seller. When Christie's is the agent of the seller, the contract of sale which is created by any successful bid by you for a lot will be directly between you and the seller, and not between you and Christie's.

A • BEFORE THE SALE

1 • DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 • OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 • CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 • VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 • ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 • WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 • JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

(f) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 • WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Any presentation box that accompanies the **lot** may not be the original "fitted box". Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, you are responsible for any general service, change of battery or further repair work that may be necessary. We do not give a **warranty** that any watch or clock is in good working order or whether it can be accepted for service or services by its manufacturer. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B • REGISTERING TO BID

1 • NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 • RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 • IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 • BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for them.

(b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 • BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 • BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) **Phone Bids**

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lot**s only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**

For certain auctions we will accept bids over the Internet. For more information, please visit www.christies.com/register-and-bid. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at www.christies.com/christies-live-terms.

c) **Written Bids**

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the **lot**s online at www.christies.com. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C • CONDUCTING THE SALE

1 • WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 • RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified with the symbol º♦ on christies.com.

3 • AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way they may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer**'s decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 • BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 • BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at their sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at their sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 • BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at their sole option where the bidding should start and the bid increments.

7 • CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 • SUCCESSFUL BIDS

Unless the **auctioneer** decides to use their discretion as set out in paragraph C3 above, when the **auctioneer**'s hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 • LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D • THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 • THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 27% of the **hammer price** up to and including £1,000,000, 22% on that part of the **hammer price** over £1,000,000 and up to and including £6,000,000, and 15% of that part of the **hammer price** above £6,000,000. VAT will be added to the **buyer's premium** and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 • TAXES

The successful bidder is responsible for all applicable tax including any VAT, GST, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie's ships or delivers to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot.** For shipments/deliveries to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

For **lots** Christie's ships or delivers to Jersey (Channel Islands), GST at a rate of 5% will be due on the **hammer price, buyer's premium**, freight charges (as set out on your Shipping Quote Acceptance Form) and any applicable customs duty. Christie's will collect GST from you, where legally required to do so.

For **lots** purchased by a successful bidder with a registered address in India and who has bid via Christie's LIVE™, an Indian Equalisation Levy Tax at a rate of 2% will be due on the **hammer price** and **buyer's premium** (exclusive of any applicable VAT)**.** Christie's will collect the Indian Equalisation Levy Tax from you, where required to do so.

3 • ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the λ symbol next to the **lot** number. If these laws apply to a **lot,** you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 GBP or more if located in the United Kingdom at the time of sale. The total royalty for any **lot** cannot be more than 12,500 GBP. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** *(in Pounds Sterling)*
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 GBP.

E • WARRANTIES

1 • SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If one or more of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 • OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our '**authenticity warranty'**). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**'s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Heading**s on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO…' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Heading**s and a **lot**'s full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(i) This additional **warranty** does not apply to:

(a) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(b) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(c) books not identified by title;

(d) **lots** sold without a printed **estimate**;

(e) books which are described in the catalogue as sold not subject to return; or

(f) defects stated in any **condition** report or announced at the time of sale.

(ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(K) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**SubHeading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **SubHeading**.

3 • YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot**(s), you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F • PAYMENT

1 • HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:
(i) the **hammer price**; and
(ii) the **buyer's premium**; and
(iii) any amounts due under section D3 above; and
(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction, or no later than 24 hours after we issue you with an invoice in the case of payment made in cryptocurrency, as the case may be (the '**due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) **Wire transfer**

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) **Credit Card**

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) **Cash**

We do not accept cash in England.

(iv) **Banker's draft**

You must make these payable to Christie's and there may be conditions.

(v) **Cheque**

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling (**GBP**) from a United Kingdom bank.

(vi) **Cryptocurrency**

With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ❖ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the **Terms for Payment by Buyers in Cryptocurrency** set out at Appendix B in these Conditions of Sale.

(d) You must quote the sale number, **lot** number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2 • TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 • TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third-party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 • WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is ninety (90) calendar days following the auction in accordance with paragraphs Gc and Gd.

5 • KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G • COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty (30) days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).

(b) If you do not collect any **lot** within ninety (90) days following the auction we can, at our option:
(i) charge you storage costs at the rates set out at www.christies.com/en/help/buying-guide/storage-fees.
(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.use's standard terms and to pay for their standard fees and costs.
(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(c) The Storage Conditions which can be found at www.christies.com/en/help/buying-guide/storage-conditions will apply.

(d) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H • TRANSPORT AND SHIPPING

1 • TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransportlondon@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 • EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_ london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Lots made of protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, lots made of or including elephant ivory material are marked with the symbol ∝ and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol ≈ and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**
As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of lot into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

(e) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Jewellery over 50 years old**
Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

(h) **Handbags**
A **lot** marked with the symbol ≈ next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the catalogue description.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**. For the most up to date sale information for a **lot**, please see the full **lot** description, which can be accessed through the sale landing page on christies.com

I • OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, authenticity, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J • OTHER TERMS

1 • OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your **warranties** in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 • RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 • COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 • ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 • TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 • TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 • PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://www.christies.com/about-us/contact/ccpa.

8 • WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 • LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 •REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K • GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the
Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

SubHeading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION (FOR ALL LOTS EXCLUDING NFTS)

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.
You can find the meanings of words in bold on this page in the glossary section of the Conditions of Sale.

VAT PAYABLE

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the **hammer price** and **buyer's premium** and shown separately on our invoice. For qualifying books only, no VAT is payable on the **hammer price** or the **buyer's premium**.
*	These **lots** have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
Ω	These **lots** have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the **hammer price** and Import VAT at 20% will be charged on the Duty Inclusive **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the **hammer**. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the **hammer price** and Clearance VAT at 20% will be charged on the Duty inclusive **hammer price**. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the **buyer's premium** and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the **buyer's premium**.
	† and α	We will refund the VAT charged on the **hammer price**. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the **buyer's premium** cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the **hammer price** providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the **buyer's premium** can only be refunded if you are an overseas business. The VAT amount in the **buyer's premium** cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the **hammer price** and the VAT amount in the **buyer's premium**.

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

a) have registered to bid with an address outside of the UK; and

b) provide immediate proof of correct export out of the UK within the required time frames of 90 days from the date of the sale. Lots purchased with the * and Ω symbol must be exported via a 'controlled export'.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.
6. Private buyers who choose to export their purchased lots from the UK hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.
7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.
8. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.
9. All reinvoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com

Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7839 1611.

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EXPLANATION OF SYMBOLS

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

°
Christie's has provided a minimum price guarantee and has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice in the Conditions of Sale for further information.

°♦
Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot.** Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

⇔
A party has provided Christie's with a bid to cover all or part of Christie's financial interest in the **lot** and may benefit financially from such bid. See the Important Notices in the Conditions of Sale for further information.

Δ
Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information

¤
A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**.

λ
Artist's Resale Right. See paragraph D3 of the Conditions of Sale for further information.

•
Lot offered without **reserve**.

~
Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2(c) of the Conditions of Sale for further information.

≈
Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∝
Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

ψ
Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See paragraph H2(h) of the Conditions of Sale for further information.

➤
Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

◗
Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

❖
With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the lot notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.

†, Θ, ⁎, Ω, α, ‡
See VAT Symbols and Explanation in the Conditions of Sale for further information.

■ See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**. For the most up to date sale information for a **lot**, please see the full **lot** description, which can be accessed through the sale landing page on christies.com.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol Δ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

° Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest, we identify such **lots** with the symbol ° next to the **lot** number.

°♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

⇔ Financial Interest/Irrevocable bids

Where Christie's has a financial interest in a **lot**, Christie's is at risk of making a loss if the **lot** fails to sell. As such, Christie's may share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot** and may receive compensation from Christie's. Christie's requires the bidding party to disclose to anyone they are advising of their financial interest in the **lot**.

¤ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see: www.christies.com/financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under '**Qualified Headings**' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"**Attributed to**…": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"**Studio of …**"/"**Workshop of** …": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under their supervision.

"**Circle of** …": in Christie's **qualified** opinion a work of the period of the artist and showing their influence.

"**Follower of** …": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"**Manner of** …": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"**After** …": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"**Signed** …"/"**Dated** …"/ "**Inscribed** …": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"**With signature** …"/"**With date** …"/ "**With inscription** …": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.

CHRISTIE'S

Identity Verification

Anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private Individuals

- **A copy of your passport or other government-issued photo ID.**
- **Proof of your residential address (such as a bank statement or utility bill) dated within the last three months.**

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. For alternative ways to provide your documents, please contact info@christies.com.

Organisations

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners.
- A passport or other government issued photo ID for each beneficial owner and authorised user.

Please contact info@christies.com to set up your organisation account.

CHRISTIE'S

Our Sustainability Pledge

Christie's is printing fewer catalogues as our business and client needs evolve. When we do print, we uphold the highest sustainable standards. Our catalogues are printed on fully recycled paper, with vegetable-based ink and biodegradable laminates.

'Five years ago we made a decision to create a more sustainable future for Christie's. With a 69% reduction in our carbon emissions since 2019, we have shown it is possible and in doing so have driven change in the art market. Art is a source of personal joy and enrichment and that should not come at the expense of the environment.'

Bonnie Brennan
Chief Executive Officer

Scan to learn more about our
sustainability goals and projects

VINCENT VAN GOGH (1853-1890)
Coin de jardin avec papillons
Price realised: $33,185,000
Christie's New York, May 2024

To opt out of receiving future Christie's catalogues, please email info@christies.com

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SCIENCE
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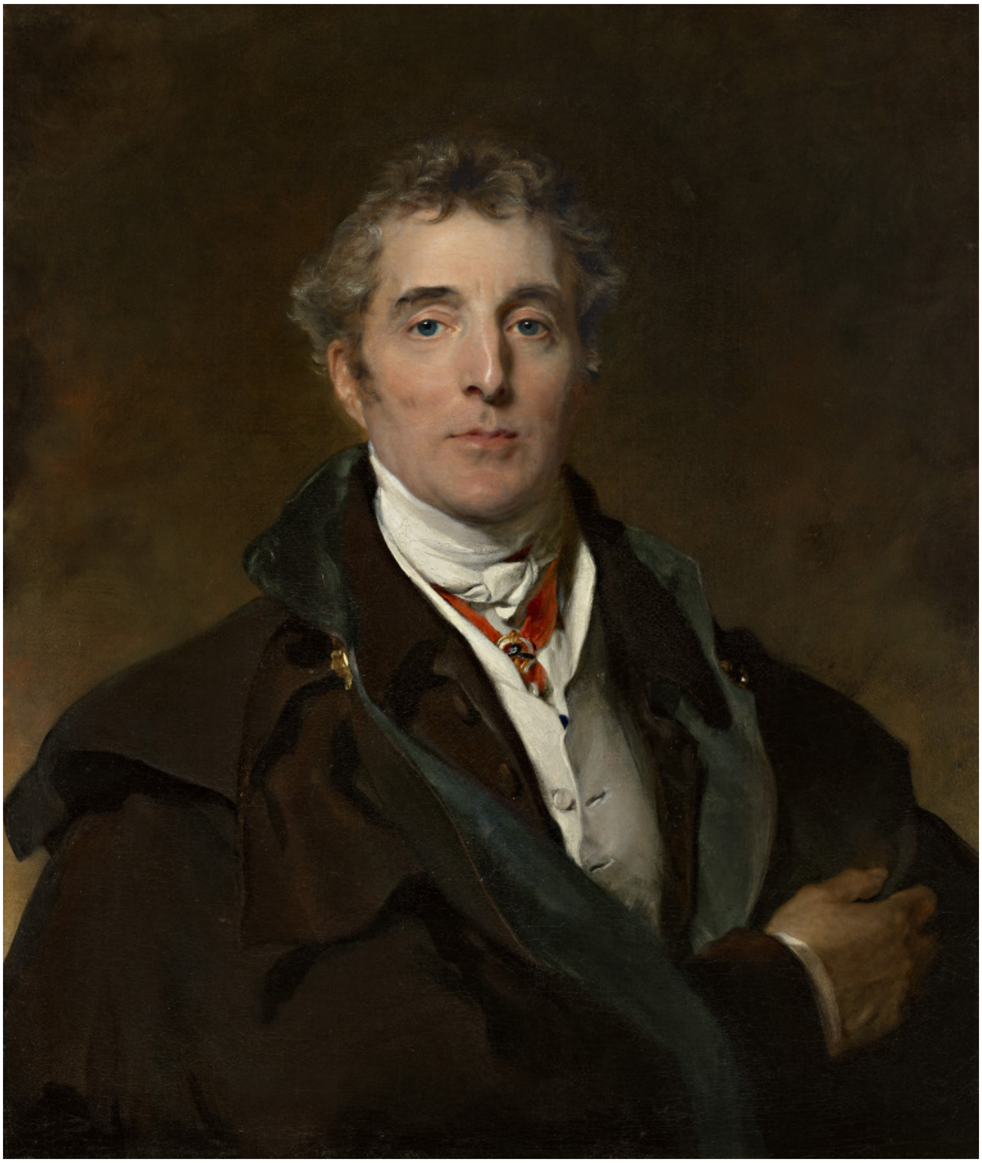
DRIVING AMBITIOUS CORPORATE CLIMATE ACTION

CHRISTIE'S



Old Masters Evening Sale

London | 30 June 2026

EXHIBITION
26–30 Month 2026
8 King Street
London SW1Y 6QT

CONTACT
Maja Markovic
mmarkovic@christies.com
+44 7785 720 317

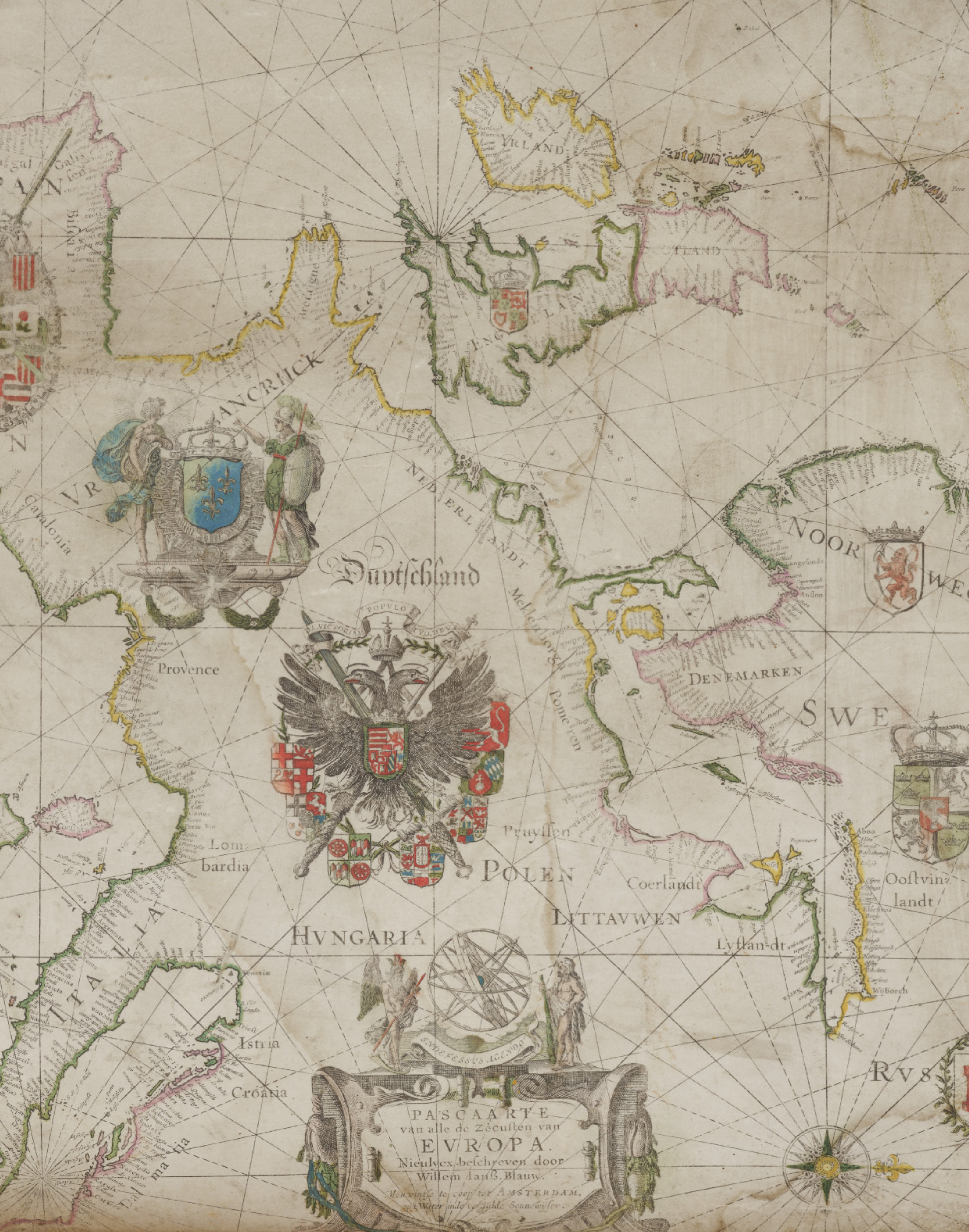
PROPERTY FROM THE COLLECTION OF THE LATE SIR ROBERT OGDEN, C.B.E., HON. L.L.D.

SIR THOMAS LAWRENCE, P.R.A. (BRISTOL 1769-1830 LONDON)

Portrait of Arthur Wellesley, 1st Duke of Wellington, K.G., K.B., M.P. (1769-1852), bust-length, in civilian dress with a military cloak, wearing the insignia of The Order of The Golden Fleece
oil on canvas
30⅛ x 25⅜ in. (76.6 x 64.4 cm.)
indistinctly inscribed 'Wellingto /December 10th 1821' and 'Wellington' (on the reverse)
in its original frame supplied by michael tijou (d.1835/6)
£8,000,000-12,000,000

Other fees apply in addition to the hammer price.
See Section D of our Conditions of Sale at the back of the Auction Catalogue

christies.com


PASCAARTE
van alle de Zécusten van
EVROPA.
Nieulycx beschreven door
Willem Ianß. Blauw.
Men vintse te coop tot AMSTERDAM,
op 't Water inde vergulde Sonnewyser.
INDEFESSUS AGENDO
POPULO
DE VICTORIS
QUO DEUS
VRLAND
SCHOTLAND
ENGELAND
VRANCRIICK
Bretaigne
Biscaia
Catalonia
Provence
NEDERLANDT
Duytschland
Mekelenborg
Pomeren
Pruyssen
POLEN
Coerlandt
LITTAVWEN
Lyflandt
HVNGARIA
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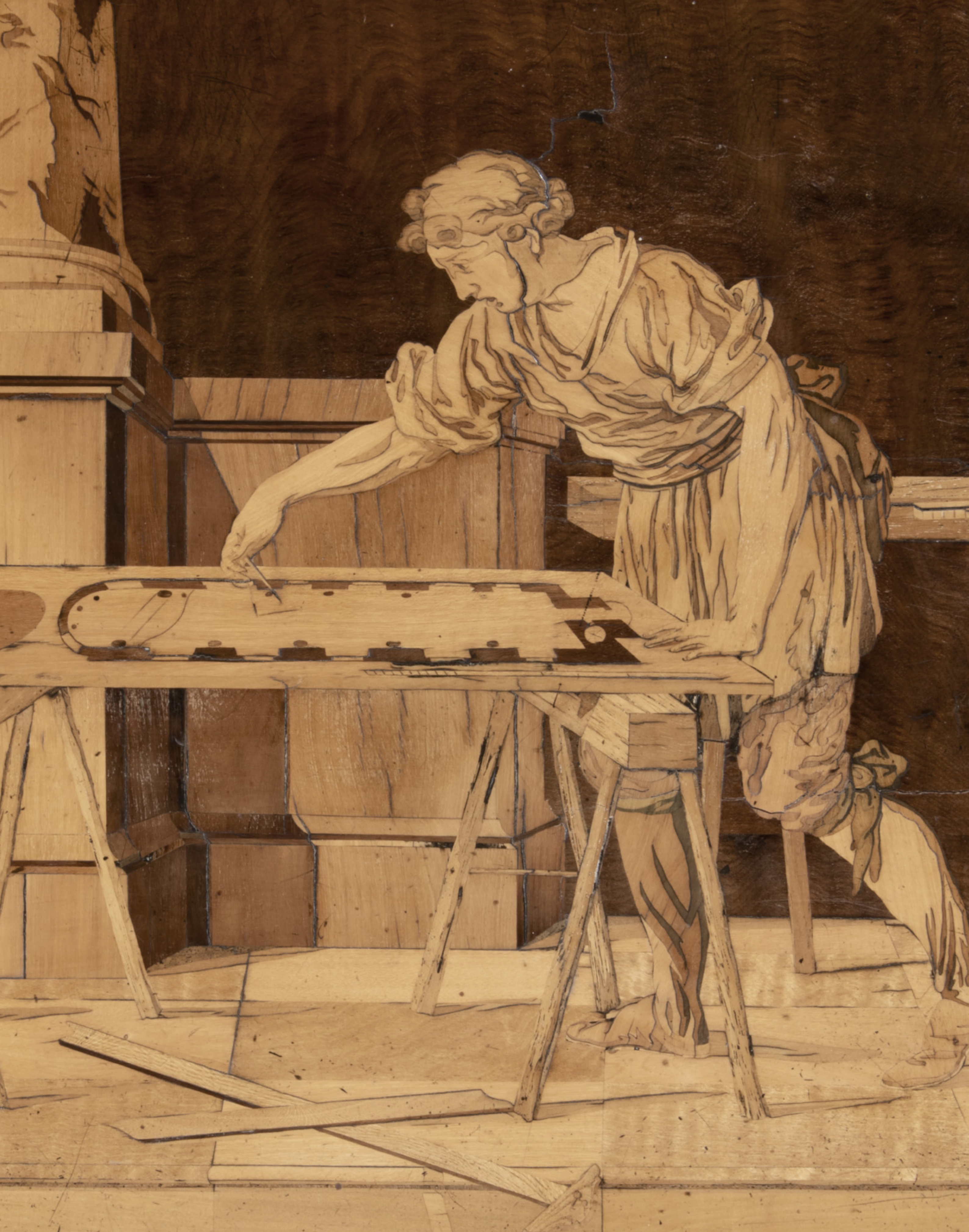

CHRISTIE'S
8 KING STREET ST. JAMES'S LONDON SW1Y 6QT